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THE DRAMATIC INSTINCT IN EDUCATION

(A PRELIMINARY STUDY.)

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The psychological elements from which drama has developed have their roots far back among primitive peoples, for drama is one of the oldest, if not the oldest of the imitative arts, and has played a greater part than any other, perhaps, in the development of races. It is well to remember this in any consideration of the theatre as an educational force to-day, and to emphasize the fact of the universality of the dramatic instinct. From earliest times man has felt the need to give vent to pent up emotions; to express joy of living, to relieve the overweighted exuberance of spirit, to create, to imitate. Savage peoples have satisfied this desire by their songs and dance-pantomimes, Orientals by their story telling, ancient Hebrews by dramatic dances, while in the song and dance of the ancient Greeks are found the elements out of which drama, essentially as we have it now, took form.

Dramatic instinct, too, has manifested itself in the imitative games and play of primitive man, and to-day many of the games of modern children carry us back to the childhood of the race. As man has become civilized, the primal emotions have come more and more under restraint and regulation. They have been suppressed, subordinated, but could not be stifled, and teachers are coming to believe more and more that they should be taken into account, directed and utilized educationally.

That the restraints of social life grow irksome at times, that the need is felt of throwing off the "burden of civilization" is evidenced not only by man's creative efforts, but by the different ways in which he seeks excitement and emotional experi-

ence; for example, in the satisfaction of curiosity frequently morbid, in the witnessing of accidents, executions, attending funerals, taking part in revivals etc., and particularly, perhaps, by theatre going. Here we see the response to a need and desire felt everywhere and in all ages—the desire to feel what others are feeling, "to get experience by proxy, to get the enjoyment of borrowed pain, to put into practise the Aristotelian principle of Katharsis." If this is true of man, it is particularly true of the child or youth, alive with surplus energy and a craving for excitement and for what is novel.

It has not been customary until recently to study seriously the emotional needs of children in relation to educational problems. Little attention was paid to the psychology of feeling before Rousseau wrote his Emile.

The introduction of kindergarten into the schools marked an epoch in the direction of giving the child more opportunity for self-expression, and recent pedagogical developments have shown a disposition to consider the claims of the emotional nature as well as those of body and intellect. The tendency of modern opinion on this subject is expressed by two of our educational authorities as follows: President Hall tells us that the sentiments constitute three-fourths of life; that teachers should be made to feel themselves guardians of emotional sentiment; that as the education of the past has been of the head and the education of the twentieth century will be of the heart.

President Eliot says: "The child is still governed by sentiments and not by observation; acquisition and reasoning and material greatness and righteousness depend more on the cultivation of right sentiments in children than on anything else."

Statistics of frequency of theatre attendance among children. That the craving on the part of the child for expression is strong, that he longs to see a show and to take part in one, to imitate either unconsciously as spectator or consciously as actor or creator, is not theory only. Millions of dollars are expended annually on theatres which are daily visited by vast crowds, among which are children who attend performances not adapted to their needs or powers of comprehension. Teachers, settlement workers and sociologists have had some idea of the extent to which this need of the child, especially the child of the poorer classes, is seeking satisfaction by theatre going. The general public, however, has until recently had its attention but little directed to the matter. In fact the excessive indulgence of the theatre going habit among children is of comparatively recent date.

While a few years ago a ticket for a theatrical entertainment cost $.25, or in many cases $.50, admitting its bearer to the top gallery and more or less questionable company, or to

standing room only, the same amount now expended, and often a mere fractional part of it, entitles its bearer to the best seat of the theatre. The vaudeville show, at first of exceedingly questionable character in this country, worked its way up to comparative respectability, and from the start was more reasonable in price than even the cheapest melodrama had been. Moving pictures, at first merely a part of vaudeville, have come to be entertainments by themselves, having passed through a similar evolution, replacing Chinese opium den scenes and others of similar character by those of educational value, such as the Yellowstone Park pictures shown in Boston recently. As this form of entertainment is now the cheapest and, save perhaps for some hygienic reasons, less objectionable than many offered by theatre managers to the public, it is reaping the harvest that might naturally be expected to result.

There has been an increase in the number of stock companies now established in different cities, small as well as large, due possibly to the competition of vaudeville houses and nickelodeons with legitimate drama and melodrama, for the expenses of the road being eliminated, plays can now be produced in the smaller places at lower rates than were possible a few years ago. Thus the theatre has been brought within reach of the poor man's pocketbook and no longer ranks as a luxury, strictly, for his family.

Another reason for the increase in theatre going may be due to the fact that our population is made up to a greater extent than formerly of people in the habit of indulging pleasure-loving propensities. With less than half of the people in New England, for example, descendants of Puritan forebears, such a change of feeling towards pastimes once proscribed here is hardly to be wondered at.

The theatre, then, has ceased to be an event in the life of the child. If not a weekly indulgence, and in cases it is such, if it claims fewer hours of the child's life than does the school, it is nevertheless true that it is exerting an influence which, though subtle, is hardly less powerful as an educator. Certain events and recent investigations have brought out rather startling disclosures in the matter of attendance of city children at theatres. For example, at the time of the enforcement of the law prohibiting children under sixteen unaccompanied by parents from patronizing theatres, eighty out of eight hundred and sixty theatres which had moving pictures were closed in one week in New York. It has been stated that these shows are frequented in that city by from three hundred thousand to four hundred thousand people and from seventy-five to one hundred thousand children daily.

As the result of a lecture on "The Child and the Theatre,"

given by Prof. George P. Baker, of Harvard, before the Public Education Association of Worcester, a committee headed by Dr. Samuel P. Capen, of Clark, started an investigation last year on the theatre going habits of Worcester school children.

A set of questions was given to children of the graded schools, which resulted in some rather surprising statistics. Reports were received from 2,461 girls and 2,459 boys. 26% of the girls and 19% of the boys said they did not go to the theatre; 46% of the girls and 57% of the boys were found to go once a month or oftener; while 20% of the boys and 30% of the girls went once a week. The girls were found to go less as they grew older and the boys, more. The majority of the children claimed to have spent $.40 a month on theatre tickets; some said $1.00 and a few as much as $8.00. Vaudeville was the choice of 62% of the girls and 65% of the boys, 45 girls and 67 boys going nowhere else.

Reports on the kind of plays preferred showed that many girls liked serious plays, the taste for comedy increasing as they grew older, and that the younger boys liked comedy, older ones preferred vaudeville; 34% of the girls and 32 % of the boys liked drama. Of the younger pupils, five boys liked plays in which there were running, shooting and murders, and three girls liked murders.

Taste for moving pictures was found to decrease as children grow older.

The Civic Department of the Worcester Woman's Club also made a study of "The Child and the Theatre" this past year. Members of the department visited play-houses in order to get an idea of hygienic conditions, the class of plays presented, etc. Dr. Capen addressed the Department at one of its meetings and gave his statistics on the theatre going habits of the child; and carrying out the work of Dr. Capen Miss Helen Ball asked teachers in two public schools on the east side of the city to have pupils write essays on what they had seen, liked, etc., at the theatre. About 300 replies from children were received, 190 from those of 4th to 8th grades, and 97 from 9th grade pupils. 4 children had never been to the theatre; 2 had been to moving pictures only; 82 liked moving pictures best; 12 animal shows, and 17 vaudeville; 48 liked drama, a number of plays of the poorer type of melodrama being mentioned; 12 liked comedy and 5 liked tragedy.

In the matter of taste, Miss Ball found little difference between boys and girls. A few of both objected to shooting and killing, but the answers of others plainly indicated a relish for morbid excitement. The plays liked best by these children were, "Black Beauty," "Uncle Tom's Cabin" (which 17 had seen) "Billy the Kid," and "The Drummer Boy."

Miss Ball found that the children whose papers showed most imagination were those of foreign-born parents. One of these papers (that of a 7th grade girl) interesting from a number of points of view, is given here verbatim as illustrative of the possible effects of indiscriminate theatre going on a child's moral attitude.

"THE NAPOLITAN'S REVENGE."

(Seen in moving pictures.)

"At a table in a yard sat a man and woman talking. On a doorstep sat a small boy playing. The costume of the woman is a shirt-waist and a square piece of stiff cloth on her head from which fell a long thick veil. The man had tights and a wide girdle. Soon he went into the house and brought out a decanter and glasses. As he went in a man came and handed her a letter, which, as her husband came out she thrust into her bosom, but it slid out and when they finished drinking she went into the house and the husband went off. The boy found the letter which dropped and his father took it away from him and read it. The letter read (it) as follows: 'Dear Solo: meet me on the rocks to-night. Lovingly, Randolph.'

Scene 2. A field along the seashore with a man standing near the water. The man's costume was a overalls turned up to the hips.

Soon the woman whom we had seen in the yard came and he went to help her. They walked all around and finally came to a round, high and large, such as we see in deserts. Here he attempts to kiss her face but she won't let him, so they go on.

But! We have not noticed the third man who has followed them all the way and heard all they've said; who is he, and what has he in his hand? In his hand he has a dagger and he is her husband. But they are out of sight, where have they gone? here they are just entering the home owned by him whom she has run away with. She brushes her dress as he on his knees makes love to her. Who is following still? Her husband. He goes in after the culprits. He forces a dagger deep into the man's heart and he lay on the floor writhing in pain and the husband takes a long rope and binds his wife to the chair so she can hardly breathe. He then takes clothes, straw, the lace draperies and soon the beautiful mansion was in flames. The man goes home, his son runs away. What joy has he now?"

In order to obtain further information concerning the theatre-going habits of children, the character of plays patronized and preferred, the frequency of attendance, some idea of cost, etc., but particularly the moral and intellectual effect upon children—those taking part in plays as well as those witnessing

them—a questionnaire was put through some of the public schools of Providence, Rhode Island. Schools of that city were chosen for a number of reasons and children of grammar grades examined on these points.

A part of the questions were addressed to teachers and related to the number of absences noticed, due to attending theatres, the effect of theatre-going upon school work and compositions, upon character, ideals, conduct, manners, and to the practice of giving school plays. The questions to teachers brought chiefly negative results—apparently few had given thought to the subject; 17 answered and of these 13 had had no absences and had noticed no effects on pupils from theatre-going. One teacher reported one, another two cases of absence. None had had stories acted; none had given school plays. Remarks and opinions of some of the teachers who answered are here given.

Seventh grade. "I have noticed no effect of theatre-going in the school work of my pupils. In a few cases I have traced a pupil's great use of slang and general low moral tone to attendance at cheap theatres and the reading of dime novels."

Fifth grade. "The effect I have noticed is less refined language."

Seventh grade. "Among those who attend most often I find one is always tired, while the other two are among the most careless pupils. I have noticed that the boys who are inclined to read the cheap novels are those who attend the cheaper theatres."

Seventh grade. "Cannot connect poor work with theatre-going positively; in fact, I believe trashy reading has had a greater effect. Two pupils who go much have been indifferent pupils but I know they read trash. One who has been most is a perfect gentleman and earnest in work. The street for playground has a greater effect on manners than theatres; in fact 25% have not been and many only once."

Sixth grade. "In regard to conduct, manners, etc., the pupils may be influenced, indirectly from the theatre, by imitating older ones of the family who do attend. I have never had the pupils act out stories because the time allotted for the regular school work has been fully employed in teaching the necessary branches."

The data obtained from answers of pupils, affording as they do results obtained from the examination of a comparatively small number of children of a few schools in one city only, are offered not, of course, for quantitive or statistical value, but merely for their suggestiveness. Any one familiar with the questionnaire method will realize the difficulty of obtaining satisfactory replies from children. While in many cases answers are evidently given with perfect sincerity, in others there is a lack of it, especially in questions relating to expense and number of performances attended.

Some allowance has to be made for children of foreign parentage, who either misunderstood the questions, or failed to express their meaning in answering; some also for cases of too vivid imagination as marking the prolongation of that age when strict adherence to truth has not become habitual. A

good deal of allowance, too, must be made for the inhibiting influence of the schoolroom and for the giving out of these questions much in the form of a school examination. Some of the pupils may have had an idea of hitting upon the answer desired or expected of them—but in most instances childlike naïveté prevailed.

725 children were examined. Of these 377 were girls, 348 boys,—their ages ranging from 9 to 16.

208 children (140 girls, 68 boys) had not been to the theatre from the time extending from the beginning of school, September, 1907, to the early part of the following March.

171 girls and 220 boys were found to go afternoons; 175 girls and 216 boys, evenings. The total number of performances for each is not given here, owing to the fact that some children professed to have been several hundred times—a manifest impossibility for the time mentioned, also because the totals given did not tally with number of afternoon and evening performances. 192 girls and 111 boys stated that the money for their tickets was given to them; 22 girls and 93 boys used their own spending money, and only 1 girl and 5 boys stated that they themselves had earned the money. 181 girls and 121 boys said they were in the habit of going with older people and only 2 girls and 12 boys mention going alone—this not taking account of those children who go sometimes alone, sometimes with older people and sometimes with companions of their own age. 109 girls and 38 boys mention sitting "down stairs;" 63 girls and 123 boys "up stairs;" 45 girls and 84 boys giving different places, ranging from box to gallery, but few mentioning the top gallery or second balcony. Three girls said they had been once a week—one of these sometimes twice; one girl had been 25 times, others 27, 29, 40 and about 40 respectively.

Five boys had been every week; 2, every other week; one twice a week; one every night; one "went every night." Four had been 25 times; one 26 times; two 27 times; one 28 times; one 30 times. Two said that they had been 50 times; one about 70 times; one 75 times; one about 125 times, and one *425* times. Various other large numbers, manifestly incorrect, ranging from 175 to 290, were given besides indefinite answers such as "many" and "too many to count."

Prices paid for tickets were all the way from $.05 to $2.75. Few gave $.05, however, although this is the regular admission price for moving pictures. 175 girls and 189 boys had spent $.25 or more. These returns did not show as did those of Dr. Capen's from Worcester children, a decrease in theatre attendance in girls and an increase in boys of upper grades.

134 plays were mentioned by these children, besides vaude-

ville and moving-picture shows, and while special acts and scenes were liked in the latter shows, plays seem to have made more impression and, on the whole, to have been preferred.

In the list of plays attended there is a wide range extending from classic and standard plays to the cheapest if not most pernicious types of melodrama. Mention is made of Julius Cæsar, Hamlet, Faust, and of representations of the better sort of romantic drama such as "When Knighthood was in Flower;" also plays which entertain and, at the same time, impress valuable truths or lessons, old-fashioned melodrama, like "Uncle Tom's Cabin" and "The Drummer Boy," and those of a cheaper grade (if one may judge by names) such as "Lottie, the poor Sales Lady," "The Hired Girls Millions" and "Nellie, the Beautiful Cloak Model." Though the list includes a few standard dramas, by far the greater part of those mentioned must be classed as uneducational if not distinctly detrimental in influence. Uncle Tom's Cabin was the play preferred by most children, being first choice of 30 girls and 12 boys and the second choice of 6 girls and 9 boys.

Other popular plays were, "The Night before Christmas," "Tony, the Bootblack," "From Sing Sing to Liberty," "Way Down East," "David Higgins' Last Dollar," and "Convict 999." Moving pictures were mentioned by comparatively few children and in cases where plays had been also seen, were not first choice. Vaudeville was first choice of 9 boys but no girls; second choice of 9 girls and 15 boys; third, of 8 girls and 6 boys,—but of these a number had not been to plays.

Answers to questions of what was liked in the different plays, brought out the fact that a large class of children were undiscriminating, owing to confused memory, lack of descriptive ability, etc. 113 girls and 122 boys failed to offer comments on what they had seen, saying they had "forgotten" or "liked all." Of those who did discriminate, by far the largest number of both girls and boys liked special scenes, next came special characters in plays, then music and dancing, then tricks and juggling (the choice of a number of boys but few girls); after these "things that were funny" followed by animals' performances; and lastly, things liked for their æsthetic value—this appealing to few of either sex.

In the special acts or scenes mentioned, the exciting and emotional led.

In studying the children's expressions regarding different scenes, various points of psychological interest are brought out, and the excerpts have been roughly classified in accordance with the most prominent characteristics, though others are often included, since the exact wording, spelling and punctuation of the comments have been preserved throughout, as the

effect of theatre-going upon language is a pedagogical question.

A taste for excitement and in some cases for the morbid is shown by the following:

M., 12, 6th Gr. "The first I liked best was the shooting of Indians."
F., 13, 7th Gr. "I like best where they shoot the men."
F., 14, 7th Gr. "(I like best the man with several wives) I like where the man kills is wife."
F., 13, 5th Gr. "I saw them shooting and some other things; I saw the best the girl got drowned."
F., 12, 8th Gr. "I liked the scene where Brutus killed Julius Cæsar."
F., 13, 8th Gr. (In Soldiers of the Cross.) "I liked the scene of the Eruption of Mt. Versuvius."
M., 13, 8th Gr. (Wizzard of Oz.) "I liked the hurricane in the last act."
F., 12, 7th Gr. (Cowboy and the Squaw.) "The engineer pulled the bell to clear the road and save the people in the burning train. The squaw saved the cowboy on the cow"(catcher?)"and they became friends."
M., 13, 5th Gr. "I loved best where the hero saves the girl and his child from bein(g) eating from the lion and I loved went the man dives in the water, chains over him."
M., 12, 6th Gr. "In the first (The Man Monkey.) I liked the thundering scene."
F., 12, 8th Gr. (Wizzard of Oz.) "The cyclone."
M., 13, 7th Gr. "When the Man Monkey escapes and when he fights with the villain and kills him."
M., 14, 7th Gr. (His Last Dollar.) "I liked the race." (Uncle Tom's Cabin.) "I liked when Eliza escapes." (The Merry Widow.) "In the third I did n't like nothing."
M., 13, 5th Gr. "I liked where they gamble for the girl."
M., 10, 5th Gr. "I liked where Maria (Eliza?) ran across the floating ice."
M., 12, 5th Gr. "I liked the Great Express Robbery where the train gets robbed."
M., 12, 5th Gr. (Nathan Hale.) "I seen about when hale to Brihade was hang."

A taste for the mysterious showed itself in a few of the comments, as for example:

M., 13, 7th Gr. (Hamlet.) "I liked the ghost."

Interest for the melodramatic is indicated by:

M., 14, 8th Gr. "I liked where Annie went out into the storm."
M., 14, 7th Gr. "I liked where the little lord meets his grandfather in the mansion."
M., 13, 7th Gr. "I liked where Alice recovers her sight."
M., 11, 6th Gr. "I liked where the Man Monkey said: 'And if you shall kill me, the secret shall die with me.' "

A number of children showed a liking for the sad and pathetic.

F., 14, 6th Gr. "I liked where little Eva goes to Heaven."
F., 12, 8th Gr. (In Faust.) "I liked the part where the young lady dies." (girl.)
F., 13, 7th Gr. (Way Down East.) "I liked the sad part."

Remarks on special characters liked include the following:

F., 13, 7th Gr. (In Uncle Tom's Cabin.) "I liked Eva best, I liked the villain, I liked Uncle Tom."

F., 13, 5th Gr. "I loved Cinderella."

M., 13, 8th Gr. Lincoln at the White House, July 31, 1861. "I liked the character of Pres. Lincoln best in each of the plays."

M., 13, 8th Gr. "In Way Down East I liked Hi Holler."

M., 11, 5th Gr. Mr. and Mrs. Baker. "I liked Mr. Baker best because he represented a fast express and a drum."

F., 13, 6th Gr. "I have seen every play from the 'Night Before Christmas.' I like 'Cunning from Sing Sing to Liberty' best. The passing convict Cunning was the best of all. His right name was Jack Doris and Sing Sing to Liberty. I have the book besides."

Preference for music and dancing was shown but without detail.

F., 12, 6th Gr. "I liked singing, playing on instruments and dancing."

M., 16, 7th Gr. (Il Trovatore.) "I liked the music, which was solemn and grand."

F., 13, 7th Gr. "I liked 'Robin Hood' because they had fine music."

F., 13, 7th Gr. "I liked vaudeville next because there was lots of singing."

F., 10, 6th Gr. "I like the modelling (yodeling) best, I liked dancing tricks and singing."

F., 14, 5th Gr. "I saw singing and dancing. The plays I liked best were first dancing, gogling (yodeling), acting moving pictures. The play I liked best was singing."

Appreciations of the comic was shown, but not in any specialized form, such general expressions being used as

"I like the plays that make you laugh."

"I liked the fun in the office."

"I liked 'Charley's Aunt' because it was funny."

"I liked the funny men best."

"I liked Topsy because she was so funny."

"In 'The Orchid' I liked the funny things and in Russell Bros. the funny makeups."

"I liked 'The Hired Girl's Millions' because it was so funny."

The comments upon animal performances were expressed in more detail, indicating that this interest when shown is of a deeper nature than that aroused by some of the other forms of entertainment.

F., 10, 6th Gr. "I liked the animal show at Keiths. I liked best dogs running in and out of wheels of a carriage and the lion and the girl."

M., 13, 6th Gr. I liked trick-ponies at Keith's."

M., 11. 7th Gr. "I liked elephants and ponies best. The elephants stood on their heads and the ponies done tricks."

F., 10, 5th Gr. "I liked the lion in the cage and the girl dancing in it."

M., 13, 5th Gr. I saw the Fair in Boston. The place I like best are animal first, next dancing, third singing. In animal I like the lion and the monkey."

Very few children showed any æsthetic appreciation, and this was confined to such vague statements as

"I liked it for beauty of scenery." "I liked the scenery best." "I liked the way the girls were dressed." "I liked the scenery in the Great Divide." "It was a Irish play. I liked it because it was pretty."

In addition to comments which can be classified are a number of miscellaneous remarks such as:

M., 11, 5th Gr. (Empire.) I liked it because it was kept clean.
M., 11. 6th Gr. (Graft at Keith's.) I fell asleep at Graft.
F., 13, 5th Gr. The play I like best was Eagle Park. I like best new nickle show, York, New York. I did n't enjoy it because I have go with my aunt.
F., 13, 7th Gr. I liked love-making best.
I liked the moral and acting.
M., 11, 7th Gr. I like first best. I feel like doing it.
F., 11, 5th Gr. I liked the story of the play.
F., 15, 8th Gr. I liked the moral in "Ninety and Nine;" the acting in Child of the Regiment.
F., 13, 8th Gr. I liked the dancing, singing, and the clothes the best.

From the consideration of the child as spectator, we now turn to the child as actor. 50 girls and 65 boys said they had taken part in plays. Of these there were but 2 girls and 4 boys who did not enjoy it and these make the following comments:

M., 13, 7th Gr. ("Singin Skewl.") I did not enjoy it because I had to many "oncors."
M., 14, 7th Gr. (Cinderella.) Did n't like it.
M., 11, 6th Gr. I have taken part in a play. It was The Canabol Islands. I did not enjoy it because they blacked me up and I could n't get it off. I had to go home with it on my face.
F., 12, 7th Gr. (The Letters.) No, I did not enjoy it, because everybody looks at you and talks about you and if you make a mistake they laugh at you.
F., 13 yrs., 7th Gr. I cannot remember the name. No, I did not enjoy it, because I was ashamed.
M., 12, 7th Gr. (The Mother-in-laws Visit.) I did not enjoy it, you have so many rehearsals and have to learn so much.

Seventeen boys gave no name but said they enjoyed it, without making further comment; 3 boys had forgotten the name; 12 boys liked it because they took part in it; 12 girls made no comments but enjoyed it; 3 girls had forgotten the name; 4 liked it because it was nice, and 4 liked it because they had taken part in it.

Specimen excerpts from those answering in the affirmative are:

1. F., 9, 5th Gr. I have taken part in a play myself. I had to ring the bells. I enjoy the plays because the lady wanted to wake me.
2. F., 12, 7th Gr. Yes, play in my cellar. Yes, because the robber Marie, and he wanted something to eat and drink and two policemen went in the refrigerator and then were very cold and were crying.
3. F., 12, 8th Gr. The Backward Child. I enjoyed it because I was the backward child.
4. F., 13 yrs., 8th Gr. In a play twice. Both times we dance the minuet in the intermission. It was at my summer home. The play

was "The School at Blueberry Corners." I enjoyed it very much. The people were dressed so old fashioned it made it very funny.

5. F., 14, 5th Gr. Vaudeville. Yes, because it shows us something and shows us how to talk.

6. F., 14 yrs., 9th Gr. Yes, Aunt Kate's Gooseberries. I enjoyed it because we had some fun practising.

7. F., 10, 7th Gr. "Singin Skewl." Yes, because we were all dressed up and had funny names and a funny man was the teacher and he said funny things.

8. F., 13, 7th Gr. In different plays. Can't remember the names. I did enjoy it. I had a great deal to do in all.

9. F., 14, 6th Gr. Yes. Imitating Gentleman Jim, the diamond thief. Yes, I enjoyed it very much, there was killing in it.

10. M., 10, 6th Gr. I took part in a play and it was a church affair. I liked it because you got lots of praise.

11. M., 11, 6th Gr. Sketch of Vambilar. Enjoyed it because I was dressed like a girl.

12. M., 16, 7th Gr. The Death of the Old Year. Yes, because I like to speak.

13. M., 14, 7th Gr. King of the Cannibals. I did enjoy it because it was a comical play and I took the part of a servant of the king.

14. M., 13, 5th Gr. Cinderella and Millionaire Detective, Cowboy and the Squaw. I enjoyed these plays because I had the best parts.

15. M., 11, 5th Gr. Cinderella, Singing. I did enjoy it because I got lots of money and the best part.

16. M., 10, 5th Gr. Red Riding Hood. I liked it very much the wolf was very funny.

17. M., 14, 6th Gr. Country School. Yes, because I was one of Miles Standish's soldiers.

18. M., 13, 7th Gr. Yes, the Black Hand. I enjoyed being in it because I was kidnapped in the second act.

19. M., 14, 8th Gr. In Boston. It was called the Prada. I enjoyed it because the other persons were about my age.

Seventeen boys and 5 girls had taken part in plays in their cellars or attics (chiefly cellars), imitating plays seen at the theatre, presumably.

The comments of children who have taken part in plays bring out various characteristics which are of interest. Some of the children lose themselves so completely in the story of the play that they fail to enter into particulars, but simply enjoy the impersonation of a part, as in 1, 2 and 18. The egoistic desire for self-expression comes out in other remarks as in 3, 8, 10, 14, 15, 17. The dressing-up instinct which is so strong in all children is illustrated in 4, 7, and 11. Two children recognize the benefit of training in expression as shown in 5 and 12, while a few show gratification of the social instinct as in 6 and 9. Desire for praise comes out in 10 and in one case a mercenary spirit is shown. A large proportion of children show the strength of the imitative instinct, for in addition to the plays in which they have been trained in their parts, characters and scenes which have made an impression upon them at the theatre are reproduced spontaneously by them in

their play. This is illustrated in 9, which is typical of the class of ideas which seemed to appeal most strongly to the imagination.

While a few of the illustrations given show individuality, the greater number were selected because they are representative of ideas which occurred again and again, sometimes in slightly varying forms of expression, but often in almost identical wording

Psychological aspects of dramatic entertainment. It will be seen from these statistics that the theatre is a force to be reckoned with in the life of the child. It meets a need; it satisfies natural curiosity, a craving for excitement, a love for excursions into the world of the imagination. The more restricted and colorless the life of the child the more the need is felt. Settlement workers say that young people of these neighborhoods will go without their supper to get tickets for the theatre, and The United Hebrew Charities of New York is often asked to procure reduced rate tickets for children apparently more in need of food and clothing.

The manager of one of the large vaudeville theatres in a New England city says that boys stationed themselves outside his theatre and begged to such an extent for pennies with which to buy tickets that he was obliged to have a special officer detailed to keep them away.

In an article on boys' gangs, J. Adams Puffer, of the Lyman School, says: "The boy has a raging passion for the theatre. In the truancy record thirty-six out of sixty-four mention going to shows and five out of twenty-four ran away to go to them. Often, boys steal money or pick things out of the dump to sell in order to go to shows."

In this same connection Dr. D. P. Macmillan, director of the child study department in the public schools of Chicago, writes: "Every child who comes in for a psycho-physical examination from the Juvenile Court, either on a charge of delinquency or truancy is found to be a chronic frequenter of the cheap theatre." Even in the spring when the impulse to be out of doors is strong, moving-picture shows will be found crowded with boys. It would seem from this that plays chosen with discrimination might become a powerful factor in the education of the child.

But granting, as one must, the perennial attraction of the theatre, even admitting that theatrical nutriment is beneficial or necessary for young people, the question may well be asked, "What is being done to regulate the dietary?" Theatre managers have not been slow in turning to account the child's need to find satisfaction for the dramatic instinct, but what are educators doing to utilize it?

To say that the theatre does not occupy a high and dignified position to-day is to utter a common-place, and that the stage needs uplifting, a platitude. Writers on the subject have discussed various means of bringing about improved conditions, but interest has until recently taken the form of but little organized effort and that little has been limited to few directions.

It has been truly said that to elevate the theatre the people must be elevated, and that to elevate the people the theatre must be elevated. Many persons have thought that the establishment of national or art-theatres would do much towards bringing about the needed reform. In this way the theatre would be freed from the spirit of commercialism. Others maintain that it is impossible to force upon the public that which it does not want, however good it may be, and that the desire for something better must first be created and the taste of the people cultivated and uplifted.

It is in this connection that the theatre touches one of the educational problems of the day—the old question of how far cultural studies may be crowded out of public school work with impunity to give place to so-called practical subjects. The schools educate the people who create the demand for drama to-day, but how far they are educating them to appreciate the beautiful and artistic, the class of plays which appeal most to the general public goes to show.

"Your educational institutions do almost nothing to develop the dramatic or even the artistic sense. The purification of Aristotle is almost entirely overlooked," says Ordway Partridge, in the Journal of Science, 1886.

Thomas Davidson, writing on "The Place of Art in Education," says: "That dramatic work should form a branch of common school education, I have not the slightest doubt. So long as the theatre forms one of the chief amusements of the great body of our people, it is most essential that they should be taught in schools to appreciate a good drama and to reject a low-toned inartistic one. . . . The reason that so many from the classes seek low pleasures and coarse sensual delights, is that our schools, by neglecting their æsthetic education, have left them without means of finding amusement and delight in a rational way."

Arthur Henry Jones, one of the best modern English dramatists, writing on "The Foundation of a National Drama," says: "No other art is so intimately and vitally concerned with daily national life. No other art so touches and shapes conduct and practice—so swiftly moves thoughts, feelings, stirs passions, inspires and directs actions. What instrument so swift and surely operative? It is a powerful teacher either of bad or good manners, literature, habits."

Lombroso, the Italian criminologist, and other alienists have studied the evil effects of vice and crime as depicted in literature or on the stage.

Charles Klein, one of our best American play-wrights, in an article, "The Psychology of the Drama" emphasizes the moral effects of the drama. "It is a metaphysical fact," he says, "that mental pictures of vice seen on the stage act as suggestion to immorality, to vice, to false thinking, creating harmful impulses in the minds of those who are incapable through mental or physical weakness of resisting suggestion, or who have criminal tendencies." "The manager cannot and will not take this view," says Mr. Klein. He then goes on to tell how a manager in speaking of one of his (Mr. Klein's) plays, said: 'that's a good play, a very good play; it has splendid characterization, brilliant dialogue, good situations and all that, but there's no sexual interest.' He meant, says this writer, "nothing that appealed to the sex instinct of the audiences." "The general critical attitude is," he adds, "that plays should not be written for young ladies. It is a fact, nevertheless, that young people do go to the theatre. It is a fact also, though not generally understood, that psychologically considered, it is most dangerous in its effect on character to appeal to instincts of the young rather than to the reasoning faculties." He goes on to say that police authorities claim that crime is most prevalent, when the newspapers are full of crime and its punishment, and believes that vice on the stage should either be shorn of its gilding or eliminated. In speaking of ten or fifteen theatres and music halls in lower New York which give objectionable exhibitions, he says: "they are given to precisely the specimens of mankind least able to resist the suggestion to crime, arising from auto-suggestion created in an audience by false mental images derived from the stage, and when they realize the enormous iufluence of mental images good or bad, on character, they will seek intelligently to regulate the theatre.

"I believe the elevation of the standard will come not so much from the establishment of art-theatres and the like, but through the developing knowledge of physicians, metaphysicians and psychologists. . . . The psychological aspect of the play is its most important one."

To quote an older writer, Coleridge has said that there is an intimate connection between public morality and public taste.

"The moral and intellectual tone of a nation depends more or less on the way it spends its leisure. Given the amusements of a people, it is not hard to tell its character," says W. F. Ainsworth in an article entitled "Drama as a Teacher."

In early times the educational value of the theatre was rec-

ognized. The Greeks more than any people realized the power of dramatic art to inspire and elevate and wherever they carried their civilization built theatres as well as temples, and in the time of Pericles admission was furnished common people at the cost of the State.

In the Middle Ages the mystery plays were used as a means of spiritual and moral instruction, uplifting and educating the masses while seeming only to amuse.

The effects of theatre-going may not be immediately apparent oftentimes, since they are frequently too subtle to be traced definitely to their source. Nevertheless it is well to remember that the theatre is always educating either upward or downward, even though the educational feature of drama has little place in the thought of the majority of play-goers.

Miss Elizabeth McCracken, in an article "Play and the Gallery," tells of lessons learned at the theatre—how the remembrance of certain plays or characters of plays has helped people over critical places in their lives. One girl, when asked how she liked Cyrano de Bergerac, said she thought "all the trouble came because they cared so much for looks." Later, this girl comforted a child who had been badly burned and was likely to be disfigured by saying, "Well, it won't matter much, dear. Looks aint what count. It 's what we do that counts." She tells of a woman who had seen the Merchant of Venice and remembered Portia's famous mercy speech and remarked "and I don't want to be mean, cause of her." Another woman said that Othello believed everything he heard, and so remembering how *he* ended kept her from believing lots *she* heard. "These people," says Miss McCracken, "are unconsciously making a plea for the theatre." She mentions certain plays the influence of which has been harmful. A girl who had seen Nell Gwynn said "She was n't a good woman, was she? But in the play she seemed better than them ; she gets along best. But even if she did n't, if they used to think her bad why do they think her good now?" Of "The Gay Lord Quex" a boy said, "The worst is the best and they gets out best." Miss McCracken remarks that the boy had seen Hamlet aright, so probably did this.

With these examples of Miss McCracken's in mind an attempt was made to find out what effects of the kind plays had produced on a certain young working girl who is an inveterate theatre-goer. She was unable to give any instance of application in her own life of lessons gained at the theatre, but some of her judgments and opinions are of interest. At first she could not recall anything that had moved her particularly, except that after seeing Uncle Tom's Cabin she "kept thinking of Eva's death all the next day." Given time to think back,

however, after a day or so, she offered comments on other plays. "As Ye Sow" had made an impression. "Mr. St. John," she said, "was on the shore. He was to be married; all the guests had arrived, the bride was dressed for the ceremony, but a ship was in danger at sea, and he was willing to pledge his own life." It was a good lesson she thought in unselfishness. He had to put back the date of his marriage to rescue the people. "It was very sad; the rain was pouring down on the stage." After a tragedy she was affected for ten or fifteen minutes. She criticised a certain actress in the rôle of Camille. "It was not as effective as it ought to have been." She had more sympathy for the woman in the story which she had read. "But do you think you ought to have sympathy for her?" she was asked. "Well, I think I ought," was the answer, "if it wasn't her fault—if she did n't have a mother and was led in and no one to lead her out."

For a number of reasons children are crowding theatres and places of amusement, as never before. That the theatre is now playing an important rôle in the education of the child, presents a problem which every school-board and organization which stands for good citizenship is bound to face in the near future. Heretofore interest has been directed to prohibiting what was actually bad: work has been remedial rather than preventive. Posters have been allowed on bill-boards until complained of by individual citizens; plays licensed for which little excuse could be offered when remonstrances were made to authorities. A disposition to please and to act in accordance with the demands of public will and taste, rather than up to a cultural standard, seems to characterize the decisions of those in charge of licensing shows in some cities.

A word may be added, however, in defence of those same officials, for in the constant exercise of the discriminating faculty, a play of necessity will be judged not as a single play, but relatively, being accounted tolerably good in comparison with those that are viciously bad.

How the power of discrimination may become weakened by frequently seeing what is low is evidenced by the case of the president of a "Watch and Ward Society" in a certain New England city who tried to guard public morals against offensive bill-boards and to inform the police of things which might go on that were of improper character. Pictures in art stores at one time were subject to investigation; also penny pictures, and it was agreed that the Society's representative should pass judgment on these. This agent, a clergyman, also agent for a Temperance Association and Public Purity Association was employed to go to theatres and listen to and criticize plays. It was understood that anything to which he objected should

be cut out by the police. He said that many times actors had had their cue when he was present and certain things usually given in a performance were suppressed in consequence. This man is said to have stated with "evidence of pain," that his taste had become vitiated, and the chairman of the police-commission would seem to have corroborated this view, when laughing about a controversy over some of the pictures he told how he had thrown out twelve that this clergyman had passed. If a clergyman and citizen of recognized good standing acknowledges a vitiation of his taste from constantly seeing vice depicted on the stage, it is well to realize the significance of its effect upon impressionable young minds and hearts. To guard such, to face the problem of the day, is not to employ destructive methods only, such as a more rigid censorship and the like, nor even to keep children from the theatre but rather to turn one's energies to work of more constructive character. Judgment should be exercised, not only as to the kind of plays given to the public, but having decided upon these, the sort suitable for children and for children of different ages.

To make the theatre educationally effective, the support and co-operation of the schools is necessary. Too much time and attention are given now to mere form and technique it would seem; too little stress is laid upon the interpretation of character, motives, etc., and upon moral values. Right here is a great opportunity for teachers, which may be turned to the advantage of that much discussed question of moral instruction in schools.

That more constructive work of the kind should be undertaken seems evident, but the fact that organizations that stand for public welfare (women's clubs, civic clubs, twenieth century clubs, public education associations and the like) are interesting themselves in the matter is a hopeful sign, pointing the way no doubt to greater consideration of the subject by the general public.

Dramatic Work in Schools. At present there is almost an epidemic of interest in dramatization as a part of primary school work. In the lower grades of public schools, teachers are having children act out stories, which have been read or told to them, for the purpose of gaining greater freedom and spontaneity of expression. It is difficult to say where this practice started, but certain it is that it is becoming widespread and that it has had a phenomenally rapid rise. It is, it would seem, one of the most recent developments of interest in child nature and follows naturally on that which was aroused in kindergarten work and school hygiene, and later the establishment of playgrounds and oversight of children's play, both in recreation and school hours.

In many cities, including Worcester, the introduction of this work, as well as the amount of time given to it, has been left largely to the discretion of individual teachers; in other places it is compulsory and has been reduced to a definite system.

It can be seen to best advantage, perhaps, at least in connection with such a system, in Newton, Massachusetts. Hundreds of teachers and interested visitors flock to the primary grades there, to see the system in practice and obtain points for carrying on similar work elsewhere. Dr. Spaulding, the superintendent of schools, and Miss Bryce, the supervisor of primary schools, have introduced dramatizing as a part of a method for teaching reading which they have been making out for some years with great care. This method is the result of experiments which were made in the schools of Passaic, New Jersey, some eight years or so ago. Dr. Spaulding and Miss Bryce, with the co-operation of teachers and principals, later developed and perfected it in Newton. They have recently published a manual for teachers and are now getting out a series of readers based on this system, several of which have already appeared.

While acknowledging that dramatization is "play, recreation, agreeable and healthful exercise of mind and body—and as such of value in the economy of the day's work," the manual states that it is more than a pleasant pastime, that "it plays an integral and important rôle in the successful teaching of reading" . . . that "it is more than a mere preparation for reading; dramatizing is reading in the fullest sense."

Not to go into a detailed description of this reading system, the bare outline of it is as follows. It begins 1st. with the story; 2nd. introduces rhymes which are to furnish the stock in trade of words; 3rd. supplements the printed matter with pictures, then comes 4th. dramatizing, that is the simple acting out of poems and stories told by the teacher. The idea as stated is to fill the children so full of the story that they will want to act it out, but not to have them memorize as a preparation. So long as the spirit and idea of the story are preserved, the child may use his own words to reproduce it. To what extent children avail themselves of such a privilege is illustrated by a Worcester child, who in acting "Red Riding Hood" cried "Oh my God—the wolf." It may be remarked in passing that the particular form of expression is a reflection of the environment, not of the method. The children need not only suggestion, but help, and a good deal of help, at first, in this work. Gradually, however, this is withdrawn, or should be, if the teacher is alive to the pedagogic opportunities of the situation and is bent on having her pupils acquire freedom, confidence and independence.

Many teachers, being entirely inexperienced in this work, have difficulties at first, and the tendency, in some cases, to

make a mechanical thing out of something the primary importance of which is spontaneity is all too natural. There is great temptation to seek a finished product and many an excuse or apology is offered to visitors for crude performances.

Both in the dramatizing as carried out in the plan of Dr. Spaulding and Miss Bryce, and when dramatic work is introduced independently of a system under other superintendents, those who best understand the aim and purpose of the work emphasize the fact that parts and time should not be divided mechanically; that the same thing should not be given out for dramatization too frequently, and that the same children should not be chosen for the same parts. The individual differences and mental attitude of the children are to be considered, the over-forward or supercilious child judiciously dealt with, and particularly the awkward, bashful, sensitive child, brought out, encouraged, given confidence and stimulated to wholesome competition.

The influence of the schoolroom is almost invariably inhibitory, but if there is a time when this is less manifest it would seem to be when the acting of a story is in progress. To see faces instantly kindle with animation, hands wave frantically when a teacher says, "Now would you like to act out something?" to hear one voice say, "O, yes;" another, "Just love to;" to see the eagerness to be chosen for a part—all this is to see interest aroused, such as is without rival during school hours—an interest which relegates even that favorite school diversion of many generations past, the spelling match, to a place far in the background. A shade of disappointment inevitably appears on the faces of those not chosen for rôles, but it soon changes for a look of absorption in what is being done by others, and not infrequently all the children of a schoolroom can take part in a play, such a play, for example, as "The Pied Piper," when as rat or child the motor energy of every young aspirant finds expression.

Surely when one sees the joy and delight this acting is to children, considered merely as play or healthful exercise of mind and body, this practice of introducing dramatization as a part of school work could find no small amount of justification. Something more, however, than the assurance that it is adding to the child's joy of life and making the schoolroom more interesting may be said in its favor, though it is too early yet, perhaps, to formulate definite conclusions about it. The practice is recent, but some results may be noticed. In many places where the work is being tried, children are new to anything of the kind; what is more of an impediment to good results, teachers are new to it also, and some of them, because of the very lack of such training in their own youth, are stiff and mechani-

cal in method. It is the teacher who must lead in breaking through the restraint and conventionality of the schoolroom. The teacher who is not sensible to the advantages of delicate sentiment and suggestion, who bases her instruction on hard, definite statement of fact only, who would sacrifice spirit and originality for over-exact reproductions of content is little likely to succeed in work of this character.

That some teachers are introducing this work because it is prescribed, working at it as something which they wish to bring up to the standard of efficiency of other required school work, but the importance of which pedagogically they have not grasped, may sometimes be very apparent and is an inevitable result of an often too great mechanization in school curricula.

Ask teachers what effects they have noticed from the work and for some of them the question seems to be raised for the first time. Others, however, say that they have noticed greater freedom in the use of English both in reciting and in conversation. This would seem to be especially true of foreign-born children. One teacher said that two Norwegian boys who had never amounted to anything in school got their start from dramatizing and had been able to do good work ever since.

Some teachers, enthusiastic over this work are perhaps overemphasizing one phase of it, making such a point of expression as to produce a result, possibly temporary, a little verging on the unnatural or artificial. The pendulum must swing far both ways at first, doubtless, before teachers adjust themselves to a method for which natural endowment and education may have sparingly equipped them.

As the grades ascend, one finds less and less dramatizing introduced into primary school work, and when the grammar grades are reached, attention paid to it amounts almost to a minus quantity. There are so many required studies that time is lacking for work not yet standardized, and that which is relatively unimportant because not demanded for promotion can receive little attention. That the age of self-consciousness begins after the first primary school grades are passed, is a reason, perhaps, why precisely the same sort of dramatic expression should not find place in grammar schools, but that all dramatic work should cease until high school is reached, when it is quite the practice in many cities to give school plays, is unpedagogical, as irregular and unsystematized practice is of little benefit. That there should be such a break and no tiding over the awkwardness that is coincident with higher grades and that what has been gained in the first grades should be allowed to lose much of its effect through neglect, is to be regretted since it is difficult and in some cases impossible to revive an instinct which has once degenerated by disuse.

Even the practice of play-giving in high schools in many cities where it is the rule, needs reconstructing in many instances. The best students in English are chosen, usually, for the play. Mildly suggest to a teacher who acknowledges this, that the poor students of English may be the ones who most need the work and you will be answered that these cannot afford the time for it. Then too, the idea of the finished product is so much in mind that a play is cast with reference to it and with some justice, as regard must be had for the benefit to be derived by pupils who are spectators as well as by those actively taking part. To obviate this difficulty, class work with all taking part, then an assignment of parts or competition for them may be suggested.

In one high school known to the writer there is an English club of quite limited membership, only the best students in English being chosen for it, and this club gives occasional plays. Play-giving was found a necessary condition, in fact, of the club's existence, as interest in its work could not be kept up, otherwise. A teacher of the school in question, stated that the effect of the few members of this club upon her whole room was leavening; they acted as leaders, in a way, and their good reading, marked by freedom and self-confidence, gave confidence to others.

That individual teachers are fully alive to the value of dramatic work in education, is quite as true as that many of them are indifferent to it. One has only to talk with grammar and high school principals to discover that at least three points of view are current: First, quite a large number of these principals have given the matter little thought and attention; second, a number have considered it but are opposed to it; third, still others believe thoroughly in the practice of play-giving in school, introduce it into their work, and unlike some of the primary school teachers, are ready with their reasons for thoroughly believing in it. In the first class may be mentioned a grammar school principal of a New England city who when interviewed, laughed and said in substance: "Why yes, I believe in anything pupils can do that is pleasant; I do not object to anything in the line of school work, which does not impede the natural development of the child. If under good influences and they do nothing but play, it is all right. I agree with Hughes, of Toronto, that children have a good deal to contend with—who have to go to school." So very broad a view, however, can hardly be given as typical of any considerable class of teachers. Of the second class, I cite a grammar school principal who said that he did not believe in school plays nor theatre-going, for the main reason that children's minds are so much taken up with outside work. School

work should be kept in steady lines, he thought, otherwise there was dissipation of energy. Another principal said that he had a play given annually in his school, choosing one for its value in historical suggestion, moral influence, dramatic merit, etc., but he guards his young people carefully, as he has noticed elsewhere the bad effects of adolescent boys and girls practising together. They have outgrown the innocent, unconscious age and need most careful oversight. It is, he thinks, a dangerous time to bring young people of opposite sexes together, nor does he believe in taking the emotion, which should be the most sacred thing in life and making it artificial. He would, by judicious teaching and restraint, stimulate young people to highest regard and love of the opposite sex. A boy who had left school because of his inability through interest in the other sex, or rather in one of his girl companions, to apply himself properly to his studies, re-admitted to the school, said he was "over it." Taken at his word he soon proved his ability to do good work. A premature love affair had absolutely barred progress in school. There is always an element in every school that inclines towards the bad, and this principal does not believe in putting much in the way of boys that can be misinterpreted.

Under the third head may be placed a ninth grade grammar school teacher and principal who said in speaking of dramatic work, "I think it revolutionizes a class as nothing else will." She continued, "I think that any teacher can find time in school for work that she really thinks important." This teacher, on my visit to her school had her class go to the hall at the top of the building, where some of the pupils gave for my benefit, scenes from several plays they had been studying. The pupils chosen for this had never rehearsed together, as she does not ordinarily throw boys and girls together for rehearsals. These children had learned a great many parts. The scenes called for at this time were from the "Merchant of Venice" and "Julius Cæsar." In choosing the characters for one of them, she said, "For the first part let——(naming a boy) go on; then after a while——(naming another boy), may take his place." The boys arranged with each other at what point the change should be made, and the acting began. In learning the parts, the girls and boys take those of men and women indiscriminately.

In speaking of the effects of this work upon children, this teacher told of some of which she had learned, from parents. A mother said that so great was the interest of the child in dramatic work, that everybody in the family had been made to act. The father could not get away for a trip to New York, the servant girl had to act, and finally even the baby was made

to represent "a dirty little pig." In another family everybody had become interested in the dramatic work which was engrossing the child of the household except the father and one day *he* was found in his room reading "The Merchant of Venice."

In another case, a father who had been interested in drama and the theatre in his youth, to the extent of being "super" for great actors on several occasions, after his marriage to a woman whose tastes ran in different lines, had lost his taste for high class drama and had since gone to the theatre only for amusement. When his son one day began the speech of Antony, the father took it up, reciting it to the end, and from that time on showed an interest in his son's progress and recited with him. Later even the mother's interest was aroused and she rehearsed with them.

Perhaps the most interesting case of all those told at that time, was that of a boy whom the school had utterly failed to reach. He scuffed his feet, and did everything to annoy. His teacher thought "Must I go through the year and never get at that boy?" But there seemed to be no way of appealing to him. Finally he took part in a play making a great success of his rôle, a comic one. The teacher laughed heartily at his performance, and from that time the boy was won over. He lost his sullen look and showed quite a different side of his nature. After his promotion to high school he remained the firm friend of this same principal.

The enthusiasm shown by this ninth grade teacher and her manner of exhibiting the dramatic work of her pupils to a visitor within regular school hours finds almost a parallel in an incident which especially impressed Mr. A. Caswell Ellis on his visit to French schools, which I quote from his article. A principal of a common school in Paris broke up several classes to have a large number of pupils go into the auditorium and give a play they had themselves written. The children, he says, were from ten to fourteen and had written the play, of rather heroic and classic type, with a little help from the teacher, and had planned the stage setting, made helmets, breastplates, etc. They acted it out, he says, after their own ideas with great enthusiasm and intensity." The principal of the school was most enthusiastic about it and said, "Ah, it takes a lot of time but it is of more worth than the learning of whole pages of some literature book. What we want is to make these boys sensitive to the things around them, to the beauties of plot, of expression of thought; and this attempt to do something themselves and their appreciation of the beauties of their own work will make them more sympathetic and more sensitive to the beauties of the great masters."

Dramatic work in Colleges. In recent years there has been

a development of dramatic work in colleges and universities that has tended to raise it from the level of mere amusement and pastime to an educational factor and to give it a dignity and importance which it has not hitherto possessed. For years students have been in the habit of giving farces for their own amusement and for the entertainment of their friends, and have had clubs which existed for the purpose. It has been customary, too, for different academic departments to give plays at intervals, and for graduation classes to make them features of their commencement programmes. These attempts have been oftentimes of an ambitious character, and in many instances so creditable in result as to receive approval and commendation from college faculties. Most of us are tolerably familiar with work of the kind in our principal universities and colleges.

Harvard has its societies which give old English as well as French and German plays, and was the first college to attempt a Greek play on an ambitious scale. The work of the Cercle Français has become well known there. For sixteen years it has been giving French plays and its reputation for these has been carried across the water. In a recent book "Le Théatre au Collège du Moyen Age á nos Jours," M. Gofflot, the author, devotes a good deal of space to an account of what had been done by this society, and M. Jules Claritie says in the preface of the book, "M. Gofflot has wished to show the decided influence of the theatre on education, and it is by the theatre that the Cercle Francais of Harvard, next to professors and lecturers, has spread and popularized our French language."

At Yale, students take an active interest in play-giving. They have an association which was formed for the purpose of giving classic plays, and which furthers in every way the efficient study of drama. It is instrumental in the matter of procuring distinguished actors and students of drama as lecturers, engaging the Ben Greet company to give performances there, etc. Some idea of the popularity of the club may be had from the fact that awhile ago there were one hundred and fifty applicants for membership when only twelve vacancies were to be filled.

The University of Pennsylvania also gives serious study and work to the matter of play-giving. It produces a number of plays during the year and at Easter, one that runs for a week, and some years ago gave a play in the largest theatre of Philadelphia.

In the University of Ohio there is great interest in play-giving, second only to athletics, and felt by a rather more serious set of students, it is said.

The two universities of California have done as much, if not more, than any in the country in the way of play-giving and

offer prizes for the writing of farces. The University of California has an out-of-door theatre, modelled on that of the Dionysian theatre in Greece. A graduate of the Sargent Academy of Dramatic Art, a former actor, is in charge of the dramatic training there and the head of the English department is a well known student of drama.

In a number of the colleges for women, plays are given by student societies during the year and those of graduating classes are of a high order. The outdoor plays of Wellesley are now famous. A unique feature of commencement week there is the picture dancing which is a development of the educational dancing which Miss Hill has striven for years to make an expression of the play instinct, bringing back something of the spirit of the lost Terpsichorean art of the Greeks. Smith College, since it gave its Greek play nearly two decades ago, has had performances of an ambitious character each year since. A professional trainer is employed and the senior dramatics have become an event which draws critics of drama annually.

Commencement plays in many universities are among the pleasing features of the graduation programme and represent careful and conscientious study, usually of a masterpiece, for while faculties do not insist upon it, they of course favor the giving of something really worth while. The character of some of the literary courses offered now by colleges is significant in this connection. Some of the universities include practice in writing farces, the criticism of plays and a study of modern plays.

The University of Minnesota gives practice in play-writing in composition courses.

Professor Baker, of Harvard, has introduced the study of modern plays into his work and the acting of plays, putting into practice the belief which he voiced at a meeting of the League of Political Education in Hudson when he said, "I would suggest that the institutions in which our boys and girls are being trained should teach them that plays are plays, and not merely literature or poetry."

Professor Dodge, of the University of Illinois, in an article which appeared in the Nation, 1905, said, "No branch of English work has shown more marked advance in recent years than the study of the drama. This is also true of French and German. The interest in drama as a distinctive literary type is shown by the number of revivals of early English plays." Professor Dodge makes a plea for more consideration from theatre managers in the case of university towns. "These towns," he says, "with their representatives from different parts of the country offer splendid opportunities for the adequate performance of standard plays. This has always been

recognized in Germany, where special rates are given students," and again he says, "It is not unreasonable to hope that our leading managers may consider the claims of university towns, thus providing laboratory work in the drama that is essential to its proper study. A university population of three thousand ought to be able to satisfy the demands of the most exacting manager, and in the English department of each university will be found not one, but a dozen advance agents with enthusiasm the more convincing because of it ssincerity."

In none of the colleges does dramatic work yet find a recognized place in the curriculum, but there is a near approach to this in some cases, as for example, at Harvard, and the fact that the subject has been under consideration and has met with the approbation of individual professors is perhaps encouraging. It would be a great deal to expect of any college faculty, considering the ideas that prevail as to what is or is not academic, that it should offer in its catalogue courses in play-acting. Under a more euphemistic head, however, such as elocution, oratory or practice work in connection with drama courses, it is not impossible that it may yet figure.

Miss Mabel Hay Barrows (now Mrs. Mussey) did some interesting work in schools and colleges a few years ago, in the way of play-giving. A college graduate herself, her opinion in regard to the effect of dramatic training on students would seem of value as compared with that of the professional dramatic coach.

Besides giving Greek plays in universities she presented Latin plays in many preparatory schools. A letter received from Mrs. Mussey is here quoted by permission. The list of plays given in schools is included here and the mention of those given by native Greeks which, though not coming naturally are under this section of interest in connection with the general subject of this paper.

"Latin plays, 'Feast of Dido' and 'Flight of Æneas' my own arrangement from the Ænead, I have given in the Girls' Latin School, Boston, Hotchkiss School, Lakeville, Connecticut, The Hill School, Pottsdam, Pennsylvania, Phillip's Academy, Andover, Massachusetts. The same play, or rather the Flight of Æneas was given in Dearborn Seminary, Chicago, and Rochester, New York. These I directed by correspondence only.

"Of modern plays I gave 'En Marque' by Josephine Preston Peabody, in the Girls' Latin School, Boston, and 'The White Butterfly' (one of my own plays) in the Staten Island Academy, New York.

"Of Greek plays, I gave my own dramatization of the Odessey 'The Return of Odysseus' at Radcliffe, Brown University, Iowa

College (Grinnell), Colorado College, University of Minnesota, Toronto University. 'The Feast of Dido,' I should have said was also produced from my notes and directions, but not under my management at Boston University.

" 'The Ajax of Sophocles' I produced in the open air Greek theatre at the University of California. I produced the 'Return of Odysseus' in two successive years in Chicago, once at the Hull House theatre, and once at the Studebaker, with native Greeks as actors. Also, with Greeks I gave the 'Ajax' at Hull House and in New York City. That is all I seem to recall, though I gave my 'White Butterfly' at Teachers College, New York. . . . . .

"Almost everywhere I think faculty and students agreed on the great advantage of the training. My experiences in the different schools and colleges were very varied, of course. One thing I always insisted upon; the preparation for the play must never interfere with school or college work. The time given to it by the students must be taken from their recreation time. Consequently the faculty were never asked to take the play preparation as an excuse for absence, or lack of study. . .

"Almost everywhere I think faculty and students agreed on the great advantage of the training to the actors. Where the parts were thrown open to competition there were often three or four competing for each part. I would frequently have fifty or sixty students practising the dancing though all knew that not more than fifteen or twenty could be chosen. It was usually surprising to the faculty to see how many of the students they had not specially noticed were 'brought out.'

"I made a special point of training them all first in *carriage* and *poise*. Where men were to take the part of women I made them walk daily for an hour at a time, up and down long corridors dressed in flowing robes (made of stalwart unbleached cotton). I gave them all "setting up" exercises. Even the principals had to take some dancing to limber them up. The course in dancing was so thorough that a football player has gone home and tumbled into bed quite tired out! I also taught them what I could of the theory of action on the stage, but tried very hard to make the play so *real* to them that it would not seem play acting. I think a large part of our success was due to this, that the actors so truly felt their parts that the whole performance was very sincere, simple and convincing. I usually avoided if possible having any actors who had ever been in college plays or other amateur theatricals. I also gave them special voice-training, and the results of that the teachers were not slow to see.

"While I had countless letters and expressions of thanks from the faculty members, I have not known of any *permanent*

effort to have such dramatic work count as a regular study. Only once or twice did I hear of students getting any college 'credit' for their work in the play, but they got something much more valuable.

"I heard the other day indirectly, of a young clergyman of distinction, who said the best thing that ever happened to him was the training he got in one of my Latin plays.

"It used to be quite astonishing to see what one could do with many of the students, and to see what very surprising and delightful things happened as a result."

Place of the drama in German schools. We look naturally to Germany as a leader in matters pertaining to education, and it is interesting to note what is being done there, to satisfy the dramatic instinct of the child, and turn it to account educationally. Something which Professor Münsterberg said in a lecture in Worcester this past year gives an idea of public taste and demand for drama in that country. Speaking of the theatre he said: "It means quite a different thing from the American theatre. There it is placed beside the school and the church as the greatest cultural factor in the inner life. The question of the theatre is the question of the deepest life of the whole community. In America the stage is superficial, life is so serious that they go to be entertained. That spirit, of course, grows. At least six or eight serious and good plays are given in a German city throughout the season and they keep changing. Berlin alone gives more Shakespearean plays than the whole of the United States, and if that is true of Shakespeare; it is true of the best modern dramatists." Continuing, he said: "Chamber plays are now being given after the plan of chamber concerts and a new theatre has been built in Berlin for them."

To supplement these views of Professor Münsterberg, I give here some statements recently made by a German resident of Berlin, in answer to certain questions which had been sent to Germany.

These questions were as follows:

1. To what extent are theatres in Germany subsidized by the government?
2. What sort of censorship of plays is there?
3. Are plays written for children to any extent and are plays given for them expressly?
4. Are plays given in schools?
5. Are children encouraged to go to theatres?
6. What is the attitude of clergy and educators toward theatre-going?

These were the answers received:

1. "In all the capitals of Germany with but very few excep-

tions, if any, there are theatres belonging to the crown or state, subsidized by either of the two or by the respective municipalities. In Berlin three play-houses: "The Royal Opera," "The Royal Play House," and "The Royal New Opera Theatre," belong to the crown and their expenses which considerably exceed their receipts, are borne by the king of Prussia, the Kaiser.

All the other theatres or the like play-houses, of which there are about forty, are private ventures and in no way subsidized.

2. The censorship of plays is in the hands of the police, against whose decrees the ordinary law courts can be appealed to.

3. No plays to any extent are written for children, but performances of plays, chosen expressly, are given for children periodically or in pursuance of their licenses.

Thus by command of the emperor performances are also given in the royal play-houses, and by a more recent command performances are given once a month in the Royal Opera Theatre, expressly for the families of the working classes.

4. Plays are given in schools on special occasions, school periods and the like, but only by the pupils of the higher classes, and, as a rule, before an invited audience of relations and friends of the school pupils.

5. Children are not encouraged—if not, indeed, even forbidden—to go to theatres by themselves; they are, however, periodically taken in classes by their principals to plays expressly provided for them in the respective theatres licensed by the authorities.

6. The attitude of the clergy, generally speaking, is averse to theatre-going; that of educators, however, is, on the contrary, particularly favorable to it."

An article by Raphael Löwenfeld, in "Das Buch vom Kinde," published last year in Berlin, gives further information concerning free performances for school children in various German cities. In Hamburg, through the instrumentality of the Teachers Association, arrangements have been made for special performances of classic plays in the Stadt Theater for pupils in the peoples' schools. The cost of them is borne by a private individual. In Bremen, the Teachers Association has done the same thing and here, also, through the generosity of a private individual. In Dresden, through the influence of the Teachers Association, there has been established a series of royal performances for the upper classes of the peoples' schools. Sixty pupils are taken at a time and it is decided by lot which shall go each afternoon. The performances are given regularly in the spring months. The time for them is taken from that devoted to the German language. Each teacher and child pays 25

Pfennige (6 cents), but the principal part of the cost is borne by the crown, 1,000 marks being paid from the royal exchequer. For the higher schools, tickets that are left over for the best classical plays are sold to pupils for one *Mark* apiece. In Berlin the Schiller Theater for the last five years has been able, through the co-operation of city officials, to give ten performances yearly for about 12,000 pupils of the common schools. The cost here is defrayed from the interest of a fund devoted to useful or artistic ends, which is under the control of the *cultus* minister. In Charlottenburg two plays yearly are given to 1,200 pupils, and here the cost (840 marks) is included in the annual school budget. This is probably the most decisive step of any in the matter of providing plays for school children at public cost.

Among the Germans who advocate dramatic training and theatre-going for children may be mentioned Dr. Rudolph Blümner, who in an article on "The Child and the Stage," says, "One has only to watch children play to know how great a rôle dramatic art plays in the child's life." The great effect on the imagination is shown not only in the play of the child but in the fact that robber and murder plays actually lead to juvenile criminality." The number of German plays fitted for school children is very limited, says this author. The plays of Schiller, Lessing and Goethe are given—those most commonly produced being "Wilhelm Tell," "Jungfrau von Orleans," "Minna von Barnhelm," and "Götz von Berlichingen." These, and in some cases, "Maria Stuart," were the plays given under the auspices of the Teachers Associations, already mentioned. After the first of these plays had been given in Hamburg the children were examined carefully on them, with a view to finding out those best understood and of most value for the pupils, and only one, "Wilhelm Tell," was thought by all to be entirely suitable.

Löwenfeld also comments upon the lack of plays suitable for children. "Only recently," he says, "have attempts been made to arouse imagination by means of poetic representations." He criticises the fairy-tale performances usually given and says, "If they would have regard for the real value to the child, supporters of the theatre should consider the giving of these in something else than the silly fashion which has nothing to do with the need of the child." He speaks of the value for older children, those from twelve to fourteen, of seeing German masterpieces on the stage, after they have studied them in school, and says that "theatre-plays for children ought to become an institution." "Everywhere," he says, "that it is possible, and where is it not possible in Germany to-day, the parishes should introduce theatre-pieces as part of the school

instruction in the free course. Discount can easily be arranged for with managers, and those parishes which support a theatre will be able to make school performances a part of their duty, and so the means and ways will be solved."

In deciding which classes shall attend these performances, he thinks the opportunity should be restricted to those children old enough to read a dramatic poem, *i. e.*, to those of the upper classes of the common schools, for "to children not so far advanced, the stage says nothing or not the right thing."

Speaking of the effect of the acted play on children, he says: "The first visit to the theatre must, for every normal child, be of overwhelming influence, but for that must be presupposed a great poem and ripe receptivity of the appropriate age. What the child has read, again stands before him in light and color as he knows it in the actual. Men of other times speak to him in the lofty speech of poets. Deepest feelings find echo in the childish heart and higher thoughts, which everyday life does not bring to him, now appeal to his understanding." Again he says, "In the positive experience of the first day's impression lies the starting point of a spiritual development and an increase in the joy of living, and the negative result is of inestimable value for moral development. This is easily attainable for the children of the rich, who see too much rather than too little, which is unconditionally harmful, for impressions become less strong, but for the poor, friends of art, education, associations and the municipality, should provide."

Dr. Blümner pleads for the dramatic education of the child, thinks early training is necessary and says the capability of declaiming a poem is not a talent turned towards acting, but is acting, and that dramatic art of all others is the one that should be and is, earliest cultivated.

All little children, he says, are taught poems, but attention is all put on mere memorizing. The result of slovenly speech in schools, he thinks, appears later in public professions.

He speaks of the significant rôle the development of drama and theatre formerly played in education in Germany. Everyday enjoyment of the theatre, in his opinion, is not suitable for children. It should be a special event, otherwise it takes away from the experience that ought to belong to later years. It is often believed, he says, that children are not taken to see classic pieces at the theatre often enough. This is a mistake. The too early introduction to the best is almost as dangerous as literary worthlessness, for as Grillparzer has said, 'The theatre is no trivial school for the unripe.'"

Dr. Blümner speaks, too, of the lack of dramatic literature for children and says there is only one really significant child-tragedy, "Frühlings Erwachen" by Wedekind, which has for

a subject what he considers the most important problem, the sex-awakening and sex-life of the child. Though the best tragedy Wedekind has written, it does not reach, he thinks, the standard of true drama. A series of other struggles of the child soul, for example, the awakening of the feelings of honor and of guilt, school difficulties, etc., have been treated, by Robert Saudeck, in a number of plays, but they do not really reach the real psychological problem.

The place that the puppet-play has held in Germany and other countries, its significance in childish play and its important rôle in the lives of great writers is a point worthy of note. Much German drama has passed through the puppet-theatre, and some of the writers of to-day, Schnitzler, Maeterlinck and Hugo von Hoffmannsthal have thought some of their pieces suited for it. The puppet-theatre from its smallest form in the play-room, the wandering little theatres, and those permanently located in large cities, not only in Italy, where the puppet-theatre has long been a source of enjoyment to the people, but also in Paris and Munich, have played an important rôle in the life of children, the one in Munich run by "Papa Schmidt," being well-known to travellers. In Germany as in America there is a lack of dramatic literature for children, and nothing analogous to the literature of the puppet-theatre exists. There is an inexhaustible treasury of tales for boys and girls, but drama for young people is lacking. This is partly due to the nature of drama. Things which children can understand are not suitable for it. This would seem to show that there is an age when folk-lore and stories are the best food for the dramatic instinct.

There are a large number of children's comedies, but they are of little worth, though the material of these is worthy of better treatment. There are fairy-stories dramatized, which do well for young children but better for older ones, but between these and dramatic repertoire, there is a great break.

It has been supposed, by many people, that a children's theatre was an extremly modern institution. In reality one was started in Berlin a little over fifty years ago; though for a different purpose and under widely different conditions from those governing the rise and development of a children's theatre in our own country, "The Children's Educational Theatre" of New York.

An account of this German children's theatre may be found in the Jugendschriften-Warte and is briefly as follows: The originator was the poet, Baron Anton von Klesheim, author of the "Maileufterl," a collection of folk-songs. He seems to have been a thoroughly original nature. He was born in 1816 and at an early age went upon the stage under the name of Platze.

In 1846 he appeared under his own name as reader of his dialect poems, and made them the fashion. His first attempt at drama was a child-comedy, "Der Erdgeist und die Wasserfee," which he wrote in his fiftieth year, and for the production of which he chose Berlin. There were many difficulties in the way of carrying out his plans, for Berlin was then small; he needed a hundred children and these were hard to obtain, for he wanted only beautiful children, beautiful in form and face.

Out of ten or twelve actors of first rôles he wished to make miniature artists.

The first performance was given in the theatre hall of one of the well-known hotels, and all the prominent people of Berlin were present. The cheapest seat was $1.00. The success of this was beyond all expectation. No expense had been spared in the matter of stage setting, costumes, orchestra, etc., and the little people, after the first, played wonderfully. The children's chorus was especially charming. The young performers were nearly buried in bonbons, flowers and oranges. At the close, living-pictures of the poets' own arrangement were given. For weeks all Berlin spoke of nothing but the "Children's Theatre." The content of the play, easily understood, was spread through all Berlin child-world by these one hundred children and reproduced everywhere, when half a dozen of them came together. Even in school at recess it was the favorite game.

Parents seemed to go wild. In the prominent families it was considered as the greatest honor to have children chosen. For the most part this desire was not fulfilled, the writer adds.

The theatre ran five months, but in spite of its great success was a personal loss to the baron. Notwithstanding this he gave valuable presents to the children when they left.

The writer says that this was the last "children's theatre," but in an editor's note the statement is contradicted and the historical plays which were given under the direction of an Alsatian pastor, Herr Pfarrer Siegfried in a schoolhouse by boys, on five or six successive evenings, are mentioned.

An interesting point is brought out here. This pastor asked one of the peasants of the parish before a performance, why they had to "carry on" so in the village, and was answered, "Because there is no theatre."

This the pastor tried to remedy by good books, magazines and festivals.

The Peoples Institute. While we have nothing in the United States which parallels the work of the Teachers Association in Germany, there have been during the last few years various movements which, though differing in form, are similar in spirit, in that they recognize the psychological need of some

form of dramatic gratification. In illustration of these movements which are constructive in character, those furnishing something of educational value to substitute and counteract the influence of cheap shows, may be cited the work which is being done by the "Peoples Institute," a philanthropic enterprise started two years ago in New York. The aim of this organization is, according to its constitution, "To furnish the people continued and ordered education in social science, literature and other subjects and to afford opportunities for the interchange of thought." It has its headquarters at Cooper Union, its field of labor is East Side New York and at its head is Mr. Charles Sprague Smith, who for eleven years was professor of literature at Columbia University.

Of all the work undertaken by the Institute, that of its dramatic department has shown as favorable, perhaps the most favorable, results of any. Growing, as it did, out of an effort to supply entertainment to a few hundred people assembled occasionally in a small lecture room of Cooper Union, its scope has so enlarged that it now offers to thousands of persons of limited means, opportunities for seeing the best that the theatre affords. An outline history of the work as developed by this department is as follows: In the spring of 1901, Mr. Smith engaged Marshall Darrach to give at Cooper Union a recital of "The Merchant of Venice." This was so enthusiastically received by his east side audience that it was decided to continue Shakespearean recitals. For three successive seasons the audiences for these so increased in numbers, that finally even the great hall of Cooper Union was inadequate to the demands made upon it. In consequence of this success it was decided to give regularly staged plays of Shakespeare. Accordingly, Mr. Smith engaged the Ben Greet Company for a series of performances, including a matinee for school children, tickets for this being reduced to twenty-five cents. A single school purchased 700 tickets.

Mr. Smith next tried to organize a company to give a Shakespearean play, and under the direction of Mr. Franklin Sargent, of the Academy of Dramatic Art, "Romeo and Juliet" was given. The cost of such a production, however, and the difficulty of obtaining a suitable cast with the limited means available, caused this plan to be given up.

The directors next turned their attention toward interesting stage managers and obtaining reduced rate tickets, not only in the case of Shakespearean drama, but for other good plays.

The eagerness with which, not children only but members of various groups, labor organizations, department stores, etc., availed themselves of such privileges, when offered, and the fact that as time went on, an increasingly large number of plays was presented to the Institute for approval, led to the definite

organization of its dramatic department. A general committee was formed, consisting of fifty prominent New York citizens; also an executive committee of twenty well-known men and women who should pass judgment on the plays.

A system was organized by which plays were subjected to a standard test, and arrangements made directly with managers for reduced prices. A play might be rejected for one group though offered to others as, for example, comparatively few, suitable for adults, could be recommended for school children of the lower grades. Last year 60,000 people in New York, it is claimed, saw plays at reduced rates, and in one-fourth of the year, as many people had used their reduced rate tickets, as in the whole of the preceding year. There are over 600,000 teachers and pupils in the New York schools and half a million or so of people represented in other groups using these tickets, so that with the increase in the work of the Institutes' dramatic department which one is led to expect, it is easy to see what a tremendous influence it is likely to exert upon the population of New York. Not only has this work enabled those of limited means to see good plays at the price of poor ones, but it is an encouragement to theatre managers to offer better productions. Indirectly, the success of some plays has been made, it is said, by the patronage of the Institute.

As the work of the organization becomes better known, other cities may follow the example set by New York. So far as known exactly the same sort of work is not carried on elsewhere as yet, though something like it has occasionally been undertaken in Philadelphia and Boston. Frequently where a company has gone from New York to these cities, the Institute has sent information to certain people there whom it has tried to interest in the matter with a view to their starting similar work in these places, but not much has come of it.

The Public Education Association of Worcester has a committee which has entered a little upon work of somewhat the same nature. It has given approval to plays in a few instances, and in one, that of the Ben Greet performances, secured reduced rate tickets for teachers and school children.

Dramatic Work in Settlements. Since the establishment of social settlements, dramatics have come to be used more and more in their work as a method of education. It has been found that a play furnishes oftentimes the necessary incentive to effort on the part of young people and children, who will work for this as for nothing else. Many a settlement has its record of plays, more or less ambitious in character, which have been successfully produced. Classics, even, are attempted, and this is not so surprising in view of the fact that the personnel of settlements includes many college men and women

who have taken with them the high standards and ideals which have come to prevail in connection with college dramatics.

It is not possible here to go into the work of the different organizations which in their efforts to uplift and teach the masses in varying degrees are making use of dramatics as a means of accomplishing their ends, but that of a few may be mentioned to indicate the character of what is being done by them.

Many settlements have regular dramatic clubs and others give plays occasionally.

Hull House has several dramatic associations, senior, junior and children's, which give plays of Shakespeare, Ibsen, Shaw, melodramas, dramatized stories and fairy tales, in accordance with interests represented by different groups. Among the plays of especial interest given recently at Hull House, was a dramatization of a story, "The Wife of His Youth," by the colored author, Charles W. Chestnutt, which was given by a company of young colored people. Groups of Greeks and Italians have given plays in their native languages, the management of Hull House believing that the best way to transform members of our foreign population into good American citizens is to preserve and ennoble their national characteristics.

Hull House has also a moving-picture show or five-cent theatre which was started a year ago. On its films are pictured, fairy-stories for children, foreign scenes to delight the emigrant populations, incidents of stories which portray acts of heroism and convey moral lessons.

Settlement workers would seem to have recognized the educational value of drama for both sides of the footlights. Not only do they use it as wholesome entertainment, but it is also a medium now for training speech, manners and taste, a means even of intellectual and moral development.

Miss Madge Jennison in a recent article in the Atlantic Monthly, shows something of the actual workings of the method. She brings out a point too often neglected by teachers in the giving of school plays when she says that one must remember that the play is for the club, not the club for the play, and speaks of the harm that might result from the acceptance of failure in a part, and the benefit that comes when a child really "arrives" and does something she was sure she could not do. She tells how conversation is carried on in terms of the play and of how taste is influenced; for though tears may be shed at the very idea of giving up a "pompadour," or wearing an old-fashioned gown in place of one with a pretty yoke, yet how in the end *esprit de corps* prevails and the individual learns to subordinate herself in the interest of the group.

Denison House in Boston, has also done some excellent work in dramatics. It has given a number of Shakespearean plays, "Richelieu" and other classics, with great success in Boston, neighboring towns, and at Wellesley College.

In the dramatic work of Henry St. Settlement, New York, the same ideal prevails as at Hull House, that of preserving the traditions of the different nationalities represented in the neighborhood, by having the children express these in a reproduction of various national festivals. In the May festival given annually there, there is an attempt to reproduce their ancestral dances and customs. In celebrating these they are in reality reviving a primitive impulse, going back to the most ancient form of drama, which found expression in the rites and ceremonies with which man, far back in the history of the race, expressed his awe and wonder at the changing seasons and celebrated the rebirth of spring.

The Children's Educational Theatre. Similar in spirit to the dramatic work of settlements, but quite different in its inception and organization, is that of the "Children's Educational Theatre." This theatre, like the Peoples' Institute, represents a movement in the direction of counteracting the influence of cheap shows by furnishing a substitute of educational value to people of East Side New York. It stands, however, for something more than the mere substitution of worthy for unworthy drama; it aims not only to meet the need of the child as spectator; it is alive to that of his growing imagination and unabsorbed energy, the need to express himself as creator or as actor.

The theatre was started five years ago and since then has been under the auspices of a Jewish charitable organization, "The Educational Alliance, which has its headquarters in the Russian-Jewish section of the city. It accomplished its good work very quietly at first; only recently has public attention turned in its direction. With the last year or two several magazine and newspaper articles have attracted attention to its work and it received particular notice when, last November, during the run of "The Prince and the Pauper," with which the theatre opened its regular season, an invitation performance was given in honor of Mark Twain. On that occasion President Eliot and other guests made speeches, and letters from President Hall, Professor Brander Matthews and Professor George P. Baker, commending the work of the theatre, appeared upon the printed programmes. Not long afterwards it again attracted notice when on the enforcement of the Sunday law its Sunday afternoon performances had to be discontinued.

The theatre owes its beginning to the time when Miss Minnie Herts, its manager, filled a vacancy on the entertainment com-

mittee of the Educational Alliance, and in an attempt to improve upon the character of entertainments previously given then conceived the idea of training better than anything they had had previously, and something which should be at the same time of educational value.

Amateur clubs of the locality had given plays, but not successfully, according to Miss Herts's standard. The importation of outside talent was not practicable, yet to utilize East Side material in the production of a literary masterpiece was an undertaking of no small proportions. The play finally decided upon was "The Tempest."

To begin with Shakesperean drama in a locality where melodrama, vaudeville and moving-picture shows had been the rule was, indeed, a departure.

Mrs. Emma Sheridan Fry, former actress and teacher, was put in charge of the dramatic training, and after much serious work and study the play was produced. That it was an artistic success might well have been considered cause for congratulation by those who had attempted so arduous an undertaking. It meant something more, however, than the creditable production of high-class drama; an educational work had been inaugurated, the possible scope of which could hardly have been foreseen! The immediate effect of the play upon the neighborhood was electrifying. This, more than its artistic success, gratifying as that was to the management, showed the real value of the experiment. It was discussed on street corners and doorsteps, in factory and tenement; it was acted out in homes. These people, who during the week diligently plied their humble trades, trundling their push carts along the narrow alleys or toiling in sweat shops, had shown themselves capable, with a little guidance, of response to the humanistic appeal of a great drama. Shakespeare had entered the hearts of East Side people. Their contracted horizon had been widened. No matter how sordid or dreary the surroundings, pictures of beautiful scenery were in their minds, new ideals appealed to their imaginations. Interests which had been aroused or stimulated by this experiment in "higher dramatics" were not allowed to languish.

"The Tempest" was followed by other plays. "The Forest Ring," "Ingomar," "As You Like It," "The Little Princess," "Little Lord Fauntleroy," "Snow White," and "The Prince and the Pauper," were given as Sunday matinees for these Jewish young people and children, with occasional evening performances for adults, up to the time when conformity to the Sunday law made the coutinuance of matinees impossible, when a succession of one-act plays was put on regularly on Saturday evenings.

It is not too much to say that the success which attended the giving of the Tempest marked the productions of the plays that followed it. Not only was this true in regard to their artistic excellence, but more and more as time went on, changes for the better in the neighborhood became apparent.

How thoroughly the children of the audience entered into the spirit of the play was indicated by their excited exclamations at critical junctions, their warnings to avoid impending catastrophes, their lamentations where these were unheeded.

The speech and action classes for those engaged in the study of a play always numbered many more members than the cast of any piece demanded, and these classes became the very strength and foundation of the whole work as it developed.

A play was first studied as a whole, then the different parts were taken up in detail, and later the assignment of rôles made by the vote of the young people themselves, their choice being subject to the decision of the management. The possibilities and responsibilities of the situation became apparent in the opportunity afforded here for indirect teaching. Each play was studied not only with reference to literary and dramatic merit, its historical teaching, etc., but motives governing the characters were considered, behavior analyzed, comparisons drawn and in so far as possible morals pointed and ethical principles inculcated. In the choice of every play not what would be of general educational value was alone considered, but also what particular lessons needed especially to be impressed upon members of the class in training, upon spectators or the neighborhood in general. The value of such productions for East Side audiences was apparent, but fully as important was the effect on the young people taking part in plays. The greater number were reached in audiences, but each part was studied by several young people, so that in the case of a long run of a piece, the burden would not fall too heavily upon one cast.

The same methods which facilitate the smooth workings of a business enterprise have served here for the training and development of certain desirable qualities and characteristics.

Responsibility has been developed in many of the young people. They have learned to systematize the part of the work which falls to their share. Frequently when for some reason their absence is necessary or they wish to see a play from the front, the actors themselves train their substitutes for parts. They are made to feel that they must aim to make their substitutes outstrip their teachers.

This past winter a one-act play was staged by the young people themselves, and the instructor, seeing it for the first

time after it left class work, found few corrections to be made.

Punctuality is another trait which the theatre is claimed to have developed. In a neighborhood where, it is said, the meaning of the word was unknown, the curtain of the children's theatre has never in four years been rung up one minute late. Scene shifters have become so proficient in their work that one of the features of an invitation performance was an exhibition of their accomplishments in this line, the curtain being rung up for the purpose during an intermission.

Throughout there is a spirit of co-operation. Consideration of self must give way in making for a common ideal. The hero of one play is expected to take a subordinate part in the next, if occasion demands it.

It has been questioned whether the wearing of fine clothes necessitated by some parts might not make poor children discontented with their own, but this has been answered in the negative. It is claimed, moreover, that having to care for their stage costumes teaches the children to care for their own clothing. It is said, also, that new standards of taste in dress result. Miss Herts tells of a case where a number of little girls were to wear simple white dresses. Some of the parents of these children wished to dress them in their own cheap finery, but this was not allowed. So pleasing, however, was the effect of the costumes on the night of the performance, that later came requests to borrow these same dresses that the children might have their pictures taken in them.

The children learn, too, that some clothes are suitable for certain occasions only, and for certain situations in life. Wealth and rank tend to assume their proper proportions. It is the kind heart and feeling that is appreciated in the little prince, the little pauper, and in little Lord Fauntleroy under the change of circumstances which they experience.

The dressing-room is in charge of a little wardrobe mistress who rules her small domain with a firm hand, requiring method and order in all that comes under her supervision. When one sees this alert, bright-eyed little business woman, it is difficult to realize that when she cameto the Children's Theatre she was, to quote one of the management, one of the "most wizzened little creatures that ever was."

To further illustrate what the Children's Theatre has done for this same child when, a little ago some one of her family was seized with a severe illness, and other members of the household proved unequal to the emergency, this little girl showed such cool-headedness and capability that the physician in charge asked "What training has she had, to what is all this due?"

This is but one instance of many in which the training of

the Children's Theatre would seem to give self-reliance and poise—better fitting young people for life. Visitors to the theatre have been much impressed by the ease and grace of its young performers, and especially by their flexible English. Mrs. Burnett noticed it when she saw their presentation of "The Little Princess;" and Mark Twain, who has taken an active interest in the progress of the Children's Theatre, commented upon it. He is reported to have said "And now it seems that we Americans may learn to speak the English language from the East Side, nearly all of whose citizens came to this country unable to speak the tongue of which they so soon became master."

The Jews are said to be a polite people and all these children are Jews, but surely the noticeably good manners in some cases may be traced to the influence of the Children's Theatre. There is no other conclusion to be drawn when, for example, a small boy stands because Miss Herts is not seated and on having this commented upon, explains that in the play of Little Lord Fauntleroy he "noticed that the Earl of Dorincourt did." Changes of this nature, however, which impress outsiders, important though they are, seem less remarkable than those wrought upon character, to members of the management who have been witnesses of the process of transformation. To see shoulders straighten, erect carriage take the place of crooked shoulders and shambling gait; to see faces brightened by hopes, aspirations and interests hitherto undreamed of, is, it is claimed, to behold the work of the Children's Theatre. The transformations that some of the young girls have undergone were well illustrated when "Hop o' My Thumb" was put upon the boards there last season. For the parts of laundry girls, modulated voices, dignified carriage and the quiet manner that had been acquired were to be discarded; strident tones, loud laughter, tilted and protruding chins, hip and elbow movements were to be assumed. The girls were to copy, in short, something very like what for each one was near and personal history. For this very reason, it was with no small amount of apprehension on the part of the management that the play had been selected. Fear was entertained also as to the manner in which some scenes would be received by audiences, such, for example, as the one between Amanda and the hero of the drama. Instead, however, of a cheap interpretation of this young girl's attitude toward an ordinary trifler, the pathos of the situation seemed to be entered into and appreciated.

It has been asked whether the training of this theatre would turn young people to the professional stage. It does not aim to do this. Rather it gives an outlet to the adolescent desire

for dramatic expression, frequently disillusionizing the young aspirants for professional stage life, and without withdrawing them from their vocations, fitting them for better citizens. It is said that not more than one out of a hundred of them have real dramatic talent. Stress is laid upon hard work and careful study in the preparation of a play, to such an extent as might rob the stage of its attractiveness as an occupation for some young people who might otherwise have thought only of its glamour. This past year when Miss Herts's secretary, a young girl who had made a great success as heroine of one of the plays, was urged by managers to become a professional actress but she refused their offers and returned quickly to her typewriting.

It has also been asked what the effect might be of bringing young people of opposite sexes together at this exceedingly impressible age for rehearsals and dramatic situations involved, but according to the management there have been no bad results from this.

The theatre has been run to some extent on professional lines and a certain amount of business training has been an incidental result. One of the boys has charge of the box office, and when hundreds of children are to be turned away—for there is never room for crowds that would see the play—must remain invincible to any plea of there being room, simply, for "just one more." An orchestra of boy musicians furnishes music between the acts, doing this in return for the instruction in music which they receive. The theatre, though run as far as possible on business principles, and, as has been said, to crowded houses, is nevertheless far from self-supporting. When one learns that the admission price is $.10 this seems not surprising. Tickets at first were $.05, and when afterwards the price was doubled, no difference in attendance could be noticed. The expenses, which far exceed receipts, have been borne so far by the Educational Alliance, and now when the theatre is to enter upon an existence of its own, this organization will still lend its help (this coming year at least) by having a series of plays presented in its auditorium for which a fixed sum will be paid.

Visitors to the theatre have been much impressed by the ease and grace of its young performers. This little theatre, which has done so much to brighten the lives of hundreds of children and young people of its locality, after a successful record of achievement covering the five years of its existence, is now about to enter upon a new and wider phase of activity. Up to the present time, after the manner of social settlements, it has reached a particular neighborhood, utilizing the dramatic instinct, but with even more system and regularity. It has

changed its locality and proposes to enlarge the scope of its work. A new feature has been added in that it proposes to demonstrate its methods by giving performances occasionally in other cities under the auspices of various associations interested in social education and advancement. It is too soon to prophesy what will be the actual results of this change of policy. It has now become a regular incorporated institution under the name of "The Children and Young People's Educational Theatre," with the following board of directors: Samuel L. Clemens, Percy Stickney Grant, Alice Minnie Herts, Robert J. Collier, and with President G. Stanley Hall as one of the advisory committee. The theatre remains under the same management: Miss Minnie Herts, director, Mrs. Emma Sheridan Fry, dramatic director, Mr. Jacob Heniger, stage director.[1]

Art Theatres. This past year has seen the beginning of the realization of a project dear to the hearts of art lovers and public-minded citizens who would see the stage raised to what they consider its rightful dignity as an acknowledged educational force. For more than a decade the establishment of art theatres in our country as well as in England has been much under discussion, sides being taken as to the salutary effects which might result not only in the matter of elevating public taste and morals, but in helping also towards the establishment of a national drama.

About six years ago a tentative movement started in New York, men and women of the literary and theatrical world being interested in it. Mr. Heinrich Conried was prominent among them, and two years later, after he had become manager of the Metropolitan Opera Company, a number of the stockholders of that organization subscribed a large sum towards realizing the undertaking. Nothing definite came of this for a time, but an interval of two years having elapsed, plans for the theatre were again taken up and after these had undergone considerable change the "New Theatre Organizations" became a reality. Some of New York's wealthiest and best known citizens are back of the enterprise, headed by Mr. Charles T. Barney. Operations for the practical carrying out of plans on a large scale are already on the road to completion. The theatre is on Central Park West and is to have in connection with it a large library and training school.

[1] Other children's theatres have been started in this country within the past decade: That by the Carnegie Lyceum in 1900, ran for a number of seasons, while a children's theatre in Boston ran for six months. Mr. Alexander H. Ford, in an article entitled "New England's Stage Children," mentions a children's theatre of Burlington, Vermont, which had a brief career and "others of our great country." None of them have ever become permanent institutions and they have differed in character and purpose from the one just described.

Not only classic plays but those of modern writers are to be given, translations as well as works of English and American authors finding place in its repertory.

The movement which has resulted in the starting this year of a Boston art-theatre, like that for the New York theatre, dates back several years and owes its inception to the time when three years ago a few of Boston's prominent and public-spirited men leased the Castle Square Theatre and in order to get experience in the practical running of a theatre before launching their enterprise operated it on business principles, Mr. Forens S. Deland acting as manager. The ordinary run of plays was given, except for a time when after the Twentieth Century Club of Boston had hired the theatre of its lessees for a series of Shakespearean plays at reduced prices, the work which this club had started was continued for a time, tickets being sold at reduced prices for the benefit of public school children. The new theatre is to be located on Boston's Back Bay.[1]

Conclusions. Although no positive conclusions can be drawn from a preliminary study, the following points may be indicated.

It will be conceded, perhaps, that the dramatic instinct normally present in children, is seeking gratification by theatre-going to an extent which makes it a matter for serious consideration on the part of educators.

While observation, investigations, and study show the prevalence of the theatre going habit, it has not yet been connected to any extent with backwardness or poor work of school children. Some correlation, however, between the frequenting of cheap shows and juvenile criminality, is suggested.

That much worthless material is offered theatre-goers is a fact few people will deny, plays which would come under the head of those that are uplifting or educational forming but a small proportion as compared with those of cheap sentimentality and of low cultural order besides those being distinctly immoral. Nevertheless a tendency toward improvement in certain classes of entertainment offered to the public has been noticed within the past few years, notably in the cleaner character of vaudeville shows and the marked change in moving picture exhibits.

Education seems to be slowly awakening to the importance of the question, not only recognizing its responsibility in theatre-goers of the future but realizing that the child's demand for emotional experience will seek satisfaction in what is harmful if unprovided with proper means for gratifying it.

Psychologists here and abroad recognize the fact that the

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[1] The subject of establishing a National Art-theatre in London, as a Shakespearean memorial, in 1916, is now under discussion.

theatre is performing a certain function even under present conditions in merely affording the child an outlet for emotional discharge.

Pedagogues are coming to understand more fully what an opportunity is presented for turning to account educationally the dramatic impulse and training it to the better development of the child's heart and mind.

Need of co-operation of school and theatre is shown in the comments and opinions of children brought out either by essays or examinations on what they have seen and enjoyed at the theatre—these affording evidence as to what conclusions and view points are to be expected when the taste of children is left unguided and their minds unprepared by intellectual and moral training for interpreting aright.

Efforts along old lines to improve conditions governing the status of drama and the theatre, have resulted this past year in the definite organization of two art-theatres, one in New York, the other in Boston.

Other constructive educational efforts of recent years may be noticed which are more in the nature of departures.

Dramatic work has been introduced into primary schools, and an increase in the amount and in some cases a change in the character of dramatic work in schools and colleges has been effected.

The Peoples Institute, the social settlement, dramatic clubs, and the Childrens Theatre illustrate other efforts in the line of definite constructive work, and point the way to similar experiments, or perhaps applications of the principle along different lines.

The German movement which is in closer connection with the school system than is anything of the kind in this country, seems to suggest further possibilities along this line of making dramatic art a moral and intellectual inspiration in the education of the child.

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"ELEMENTS OF STRENGTH AND WEAKNESS IN PHYSICAL EDUCATION AS TAUGHT IN COLLEGES" [1]

By G. Stanley Hall

A sturdy boy, I knew well, who had won a few petty trophies at preparatory school, resolved on entering college to cut out athletics and go in for scholarship which had suffered from his sports. He was eighteen, weighed one hundred and two, and was a trifle over six feet tall, yet had won a pole vaulting contest and so was beset to enter the collegiates in this neglected exercise. He at first refused but was told that the honor of the institution was at stake and that it would be rank disloyalty to refuse. At the end of the freshman year, the result was two more trophies and two varicose legs, requiring two elastic stockings. The sophomore year he tried for the crew and also for the eleven and the nine, and fortunately failed to make either. Overworking in the gymnasium and doing the giant's swing one day he fell off the bar and double fractured his lower jaw, which was wired together and all the teeth saved. He was in the hospital four weeks taking all his nourishment through a straw. His mates consoled him by telling him that the form of his jaw and chin was improved by the operation, but he could not set it firmly enough to resist the coaxing of his athletic friends. Junior year he became a strong man and tied with another in the strength tests of the year in the New England colleges, but strained his heart, thereby was home six weeks, and fell back a year in his classes. When he graduated after five years, at the age of twenty-three, he had three so-called silver cups, five medals, several ribbons representing several first, second, and thirds, in things, two enlarged calves, one improved jaw, and an irritable heart. He took up the study of medicine and when I asked him why, he said with a faint, sad smile, "Well, it may at least be handy to be able to practice on myself, or," he added, after a pause, "possibly my children, if I ever have any, will need my services."

I. His parents were powerless against the claims of duty to win glory for his Alma Mater, and I will not attempt to describe their feelings toward the system. This, I grant, is an extreme case, but I know many others, and you trainers

[1] Address delivered before the Dept. of Physical Education, N. E. A., Cleveland, 1908.

and heads of gymnasia probably know many more where grave injury has resulted from the very pressure put upon the one-tenth or less of immature collegians who have to uphold the athletic prowess of their institutions. Many, like this husky chap, are too young to bear the excessive strain of the teams. The glory of possible victory and the stimulus of cheering thousands on the bleachers is too tonic a stimulus. You may talk all you will and keep ever so close tab upon heart, lungs, and guard against rupture, strain, and cite ever so many cases of college champions who have escaped unscathed, but there is a darker side to the picture and this is the first element of weakness that I urge. Neither art from the Laocoön down nor the illustrated studies of the physiognomy of the emotions afford any such facial expressions of physical agony as photographs depict in the faces of athletes in the climax of their efforts, and the nerves and muscles of collegians are not ripe for the strain too often put upon them. The training of these men is physical cramp and the reactions from the training table and the severity of preparation are dangerous to the physique and to morals. Only those by nature beefy can come out scathless, and even Schweinfurths are sometimes coarsened; while to become wonted to the intoxication of victory makes life seem for a season afterwards dull and zestless by contrast, especially in the American air and with American nerves, both so unlike the English or German. Do these few men get the most and best out of four academic years on the whole? I do not think so and I could take the rest of my time telling how heartily some of the parents of these lads agree with me. That there are great and offsetting advantages to some of these defects, we all know by heart. And it is these the public and such meetings as this always hears most of, but there is an athletic madness and it is for the silent over-specialized victims who suffer from the system that I now speak.

II. Athletics and physical training should be a school of honor, not of dishonor. Which is it to-day? The latter seeks to win at any price; the former was illustrated by the oft-quoted English tennis champion in an international rubber game, who, when his antagonist slipped and made a fluke which would have lost him the victory, made one himself on purpose to offset it, preferring to lose honorably rather than to win on an accident. The history of physical culture from the Greeks down shows that in its best periods, it has been animated by the ideal of making men gentle. The true sportsman would infinitely prefer to be beaten than to win unfairly or by any trick or cheating. Codes of honor differ, but the spirit of all rules of all games is to so play that the intrinsically

best man or team shall win. Honor should be the very religion of the gymnasium and the athletic field. The best definition of it I know is that it is an instinct for ideal conduct. It would, first of all, be magnanimous to a foe whether in victory or defeat. It is not to be too shrill or strident about technicalities and never to claim or accept a victory upon these alone. To my mind, faculty committees are as much justified in requiring a somewhat higher standard of conduct in the members of their teams than for others, as are trainers in requiring a better regimen and diet, and should disqualify for any sign of sneaking meanness. These men must be true representatives of the spirit of the college and it deserves to lose if any kind of favoritism of family or money put any but the best man forward, and these men must not break moral training. For the president of a great university to have insisted upon this the other day against the president of the nation was the most wholesome illustration of this principle we have had for years, and its effects will be salutary and long. Perhaps there is no greater hero worship in the world to-day than that of the rank and file collegians for their successful champions, and therefore it is of vital consequence, ideal as this may seem, that they should be, so far as possible, heroes of virtue and character. If they are dissolute, great is their influence for bad.

Do you ask for the ultimate reason why the college athlete should be a gentleman or high priest of honor? I reply that, apart from the fact that his example is so potent so that if he can be bad and win, all arguments of the classroom for the healthfulness of virtue fail for his mates and admirers, the muscles are the organs of the will and heart, which are the chief parts of the soul. Their culture closes the gap between knowing and doing. To keep them toned and tense means to make conduct follow more closely upon instinct and motive. Mien, pose, and gesture lay upon the soul more and make acting a part harder. The inmost nature is better known and ready for life, is more demonstrative, and conduct is a larger part of expression and quiet thought, example more than precept, and even the bad is less easily concealed or repressed, because the whole diathesis is more motor than noetic. Psychic tendencies are more revealed and in the open, and the motor type of man is more likely what he seems than to seem to be what he really is. For this reason there is more necessity for the motor minded to be decent in order to seem so, because with them evil, if it exists, tends more to come out. Like muscular Christianity, muscular virtue is more overt and even aggressive. That is why this type of man has always best exemplified honor and why, when muscles decay, vice is more

liable because it becomes more hidden. It is this harmony of mind and body, extending to the minor morals of manners and deportment, to all good hygiene and body-keeping, that physical exercise should develop. The true sportsman would rather be a Lipton, always beaten and always a gentleman, than to be always successful with the traits of some of his victors, for his conduct under every defeat has raised him a notch in the affections and esteem of two countries.

III. Physical is for the sake of mental and moral culture and not an end in itself. It is to make the intellect, feelings and will more vigorous, sane, supple, and resourceful. It should make for control and keep the body under and make it a servant and not a master. This it will never be until gymnastics is a department with its own courses, marks and credits, the same as other departments. If a man is a born athlete, why deny him the same benefit of it as if he is a born mathematician, linguist, artist or musician? It is plain that the academic side here must be developed. The culture history of physical education is a splendid field that we should develop in the classroom; not merely the ordinary rudiments of anatomy and physiology, but the great movements of ascetic contempt and neglect of the body, along with the splendid periods of its development in the palaestra and the *Turnfest*, the best age of which in both should in Germany precede by about a generation their golden age of arms, letters, and science. To always keep at the very top of one's condition requires both science and art; history and biography are rich in inspiring examples and in awful warnings. These must be collected and curriculized that these professors in the future may have both brain and brawn, be virile and virtuous in the grand old Latin sense of these terms. Practical ethics of body and soul is the core of all. The history and psychic physiology of military drill, dancing, the great national sports and games and their effects, the morals of measurements and tests, the psychology of periodic stripping and inspection, the relation of maximal effort to sex, drink and in a clumsy three words—the psychologizing, ethicizing, and æstheticizing of athleticism is now its crying need. The ordinary medical side is not enough. Moral prophylaxis should be included. The love of plain living, of nature afield, should be inculcated, something should be taught of the very interesting and suggestive topics of staleness, second breath, rhythm, stages of development, nervousness of the strong, the philosophy of training and reactions, the need of symmetry, and the dangers of specialization, the psychic characteristics developed by addiction to each of the chief forms of sport, that is, how the swimmer, boxer, runner, dancer, and the rest come to differ in character—these topics have

now a meaty literature that should be brought together here. In this direction we are to-day like Bunyan's man with a muck rake, all unaware of the golden crown just above his head which he would wear upon it would he but straighten up. Now this high story of culture in this field is, save for a few happy and scattered beginnings, all undeveloped. When we have realized what is the matter here, we shall look back with poignant self-pity upon the present stage of materialistic beginnings. The Y. M. C. A. teachers of athletics have shown us how heart, muscle and moral culture can be combined to the great benefit of each, and how worse than useless is strength of brawn and weakness of character, but the best is yet to come. Nothing could do so much to enlist the rank and file of students, the mere rooters and also the grinds, in body culture as such courses; for who could take them, if they began to utilize the resources available, without being inspired to make his own body stronger and his health better, to make the most and best of his physique as the best of methods of attaining any and every kind of excellence and power? Our colleges and universities must offer courses in which they can give degrees, even the highest, with this as a major subject. Every really scientific study which any of you make, whether in the historical aspects and phases of the subject or of the results of training on individuals or groups, the effects of age, temperament, diets, like the memorable New Haven studies, the, just now so much needed, studies of girls, make contributions to such a course. Could a few of the most scholarly and scientific men in this field now organize and compile from the many now scattered sources the material needed and take the epoch-making step of organizing it into meaty academic form, the problem would be solved. No one has done this and, until it is done, your best efforts are scrappy and incoherent. Is it not in fact your fault that such chairs and degree-earning courses are not sufficiently recognized by college dons and is it not up to you to remove the cause of your complaint in this direction, when by combining your efforts you could create a group of courses which every college would feel guilty and ashamed not to give.

The athletic problem is becoming graver every year and only you can solve it. We heads of institutions cannot launch new courses on a mere librarian's bibliography of good but scattered references. So, again I say, get together and put together what is already accessible in a scholarly way and we shall all fall over each other to give it credits and academic standing. I wonder if there was ever in the whole history of higher education such a wealth of material so wanted but so unorganized, or any field where some learned and vigorous

thinker, by a year or two of hard work, could so change the aspect of things? Physical training should be the very corner-stone of every sound educational system. Our college presidents and faculties are now pathetically helpless before the athletic problem, distracted and utterly powerless to control or utilize the tremendous energy now set free. These convulsive conclusions of the entire body academic are parturient struggles. A little skillful midwifery that can bring all this blind æsthetic enthusiasm to the birth into the higher cultural field—this is the need of the hour. In it lies concealed immense wealth of motivation to study hard and long a range of topics the most vital for personal and natural health and well-being. Nor has there ever been so large an opportunity or so loud a call. Hippocrates said "God-like is the doctor who is also a philosopher." We might almost apply the same superlative epithet to a gymnasial expert who can also be a philosopher. Will this physical Messiah appear or must the work be done by many laboring slowly for half a generation? Sometimes the call creates the man, but such a call is always answered sooner or later; and with all the splendid fore-studies you have already made, it cannot now be long delayed. And of all the great departments of this great association, yours seems to me surest ere long to see the great light or to have a great leader that will bring, inaugurate, this higher, more intellectual, phase of physical education. What I have to say on the other half of my subject, elements of strength, is summed up in a single sentence—that you have prepared the way for such a consummation.

RECENT ADVANCES IN CHILD STUDY[1]

By G. Stanley Hall

From modest and rather feeble beginnings a score of years ago, child study in its larger ranges occupies to-day the very centre of the stage in both the theory and the practice of education. It is not too much to say that now he or she who commands its resources commands the chief attention when they speak or write, and usually says the decisive word when most great vital problems are discussed. From the first, it has been largely, though by no means entirely, an American project. As it has spread to every civilized country, and as academic chairs, journals, and truly scientific literature devoted to it have increased, as its methods, at first severely assailed, have grown complex and logical and its chief results have been everywhere accepted, the voice of criticism has been silenced on the part of all who know it. Only a very few of the older leaders and some who manage this greatest of all associations of teachers in the world hold aloof and strive to maintain an attitude of detachment from it. But it has won at least the good-will of all the younger and progressive minds in the pedagogical fields; so that the future is now secured and we can see already the signs of a new danger, viz., that the results of child study will be accepted prematurely and uncritically.

Like the revolution of Copernicus, so a geo-centric and a helio-centric view of the old child study has made men realize, as it had sadly come to need to realize, that the school is for the child, and not the child for the school, and that everything from kindergarten to university must be plastic and subordinated to the nature and needs of childhood and youth.

Is it a question of hygiene, either general or special, of eyes, ears, nose, teeth, exercise, play-grounds, athletics, food, seats, light, heating, methods or matter of each topic in the curriculum, the best time of day and the best season for studying different topics, the recess question, juvenile crime, moral, industrial, æsthetic education, dancing, games, drawing, promotions, elimination up the grade, feminization, form of type and printed page of text-book, interest in culture stages, or even the larger question of race suicide or the supply of children,

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[1] Address delivered before the Dept. of Child Study, N. E. A., Cleveland, 1908.

nursing, milk supply, defectives—it is in the bibliography of child study that the pedagogic world, even in remote, colonial lands, seeks guidance, information and solution. Few really scholarly papers that have attracted general attention or exerted wide influence within the last few years have not been for the most part, consciously or unconsciously, based upon genetic data, that is, upon the empirical studies of childhood. The influence of this work is profoundly felt in several departments of medicine, particularly in the milder and contagious diseases of children and in the forms of adolescent perversion. Some medical schools are even beginning to offer courses for the training of school physicians. This work is slowly revolutionizing the methods of religious training of the young in the various Sunday Schools. Juvenile crime is now a specialty, and its library is the literature of child study. Philology has found in the study of the language of children a field fertile with new problems. And even the study of the human soul in the college and university is being slowly revolutionized. Genetic knowledge is the most perfect type of knowledge, and the best and only scientific definition of anything is a full description of its stages of growth. Insightful and ambitious students of education are now everywhere demanding this knowledge, as the best investment of time and money, to equip themselves for educational leadership.

It is the only science that teachers, by furnishing data, have materially contributed to create and advance. Thus it is in good part your work and you can do yet more for it if you will, for it was never advancing so fast as now. Careful laboratory work now summarized by Judd and especially by Huey has placed the question of text-book type and length of line on a scientific basis, with great economy for eyes, space, and cost. Lay, Meumann, Dewey, and Phillips have solved problems of elementary number-work and taken them out of the field of non-expert discussion. Stern and his school have formulated the norms of error and success in observational and object-lesson work. Thus to a dozen special studies, age curves for the reading interests of boys and girls are now plotted. Starbuck, Leuba, Dawson and others have established important laws for the religious interests and capacities of the young. The manifold and profound changes of adolescence are now, to some extent, an open book to those who wish to read them ; and Crampton's new norms of psychological age have far-reaching practical application in grading. Even the methods of history and geography are beginning to appear. The problem of measuring general ability, baffling as it is, already reveals at least some of its dimensions. In drawing, the way is pointed out very clearly, and where antiquated systems were not too formally

intrenched has wrought a wondrous change; and the same is true of school music. In normal education, perhaps the greatest and most important of all pedagogic questions, we see the way and lack only the courage to walk in it. We have formulated the rationale of plays and games, and new methods are already being put into operation in the great play-ground movement. Hodge in Nature Study and Jewell in Juvenile Agricultural Education have blazed a well-graded pathway. Tanner, Kirkpatrick, Swift, O'Shea and others have written texts that should be in every thoughtful teacher's hands. The founder of the juvenile court tells me that our library has been the lamp of his feet. The dancing movement from the kindergarten to the university gymnasium is based on genetic principles and so is the children's theatre, which is only the crest of the great dramatic wave now advancing over the world; and the story-tellers' league, with five thousand members in most cities, looks to child study for its justification. The work of the society for moral prophylaxis, which seeks to prevent vice among the young and which was represented by the significant congress of Mannheim, the proceedings of which have recently appeared, rests on special, statistical studies of young men by Cohn and others, as to the prevalence of vice and venereal disease. In English and language work, our norms are well defined, though as yet but little operative; in high school physics, the last three text-books mark distinct new departure against the excessive, mathematical tendency that has steadily reduced the percentage taking this study during the last ten years. In the blind and calamitous high school Latin cult, the faint beginnings of reaction to normality that reserves Latin for those who can go far enough to profit by it are discernible. English literature is still haggling by philology, in order to universitize high schools and colleges. In the training of Indians and Filipinos, we can point to the new pedagogy suggested by Coffin's study of the indigenous education of the lower races. In the feminization problem, child study can only show what might, could, would, or should be done, but reform is yet impracticable; while in the vast and impending question of industrial education, we can only show a few preliminary studies on child labor, etc. Here we are, so far, as powerless to suggest adequate steps to be taken, as are all the others. In the training of blind, deaf, and sub-normals, we have clear and consistent policies, methods, etc.

But child study is vaster than all these applications to pedagogy. Teachers as such see but a small part of its field. And even those who give their time to it now have to specialize in some portion of this large domain. Best of all, perhaps, we are working out the answer to the great question "What is a

Child?" We know that he is neither the congenitally depraved being Calvin thought, nor a Wordsworthian little deity trailing clouds of glory direct from heaven, all pure and good. We know that children are not so desirable as to be wanted in unlimited numbers, even though they be the spawn of the families like the Jukes; nor are they to be especially prevented by mothers who prefer society to the nursery. The child is first of all a bunch of keys, large and small, capable of unlocking most of the secrets of the entire history of life; a few of the keys are lost, some distorted, some locks are rusty or not yet found; but for science, the child is geologic ages older than the man. Adult traits of body and soul are novelties lately added, new and less substantial stories built on ancient foundations. Hence, the child is not so much the father of man as is every remote, primitive ancestor. The human infant is a very unique specimen of human nature, a relic or memento of a past vastly older than recorded history. Under the guidance of Mother Nature, he is climbing daily, at first with almost break-neck speed, up the uncounted rungs of the evolutionary ladder, the bottom of which rests deep in the protoplasm of the primitive sea, while its top touches the superman that is to be so much nobler than we are to-day. Thus science looks with new awe and reverence upon this candidate for humanity. The infant inherits not only scores of organs but as many instincts and feelings from a past older than man. It does or tries to do a little of about everything that all the creatures in its line of descent did. This is the scientific side of child study.

Third, it has certain general, practical lessons. It teaches that it is the duty of every healthful man and woman, with no special impediments, to marry and bear children and that betimes; that this is a duty that we owe the world and society, which is quite as imperative upon all those who are fit as it is to vote, pay taxes, or fight if our country is in danger. Biologically, the chief end of man is to transmit the sacred torch of heredity, undimmed, to the future. Nothing is so worthy of love and reverence and service as the bodies and souls of the children who will people the earth when the fifteen hundred million people now living, who are but a mere handful compared to those who are to spring from their loins, are dead. Again, we must everywhere study nature and get out of her way: take crying, it is about the only vigorous exercise possible to the child who cannot yet walk. It irrigates the whole body with blood, expands arteries, veins, heart and lungs, develops the voice, helps digestion, polarizes the soul between pleasure and pain, and has its own physiology, psychology and hygiene. Once more, nearly half the infants in this country do not creep

naturally. They roll, hitch, and suffer many abnormalities from premature uprightness. Creeping is necessary to bring out the chest, throw back the shoulders, strengthen the larger muscles of the back and neck which hold up the head, to develop the arms, shoulders, hips, to put the digestive organs in their proper relations at that age. Again, nursing at the mother's breast is indispensable even as an exercise for the lips, throat, palate, tongue and fauces, all of which suffer arrest or perversion by the easy method of the bottle. Mother's milk contains everything which soul and body need for the first months, and neither cow's milk nor any prepared foods can take its place. Statistics from many lands show that infant mortality, which is increasing everywhere, is from four to six times as great among babes under one year of age artificially fed, as among those breast fed. Röses's statistics show that the breast fed child is heavier, taller, at every stage of life, lives longer, has better teeth, and that every three months of natural feeding adds immeasurably to all these quantities. Thus in Germany it is proposed to fine all mothers who can but will not nurse their offspring, up to five hundred Marks. The stature of the French soldiers has also been reduced from this cause, so that a witty writer represents La Grande Nation as saying, "Suffer little children to come unto me and forbid them not for of such is the army of France." But there is time for only the merest glance at these vast themes. The world is going to think more deeply and speak more plainly upon problems that affect the future of the race. The child is the consummate flower of the cosmic process. Its quality is the best test of fatherhood and motherhood, for those are the best men and women who can produce and bring to fullest maturity of body and soul the most and best children. It is weakness to evade and folly to dispute this conclusion. It is the nucleus of the newest, highest, richest philosophy of life. The child is not a man or woman of reduced dimensions of body and soul, but is as a grub is to a butterfly, or an egg to a bird. Their prime need is to develop to the uttermost each of the stages through which they pass, and to be retarded more than accelerated ; to linger in the paradise of the recapitulatory stages is the new ideal of liberal humanistic culture, which is that each should experience all the essentials that the race has experienced in its long pilgrimage upward.

THE PSYCHOLOGY OF MUSIC AND THE LIGHT IT THROWS UPON MUSICAL EDUCATION

By G. Stanley Hall[1]

Thought and reason and their vehicle, speech, are all three of them novelties in the natural development history of the soul. In the dim past, psychic life was very different from what it is now; feeling, instinct, and impulse were all, and they were common to the whole race, while intellect not only came late but was largely an individual product, causing people to differ from each other and stand out from the species. It is of this older, larger, deeper, and more generous soul of man that music is the best and truest of all expressions, especially if with singing we consider gesture, mimesis, and dramatic action which arose with it. Music is the speech of this antique, half-buried racial soul. It did not evolve from love calls or charms alone, as Darwin thought; nor did it first appear as a tone-colored accompaniment to speech, as Spencer's broader theology taught, for it is older than language, as Weismann, Boas, and Gaultmann have shown; while capacity for musical culture is latent in many primitive races. Birds, which evolved long before man appeared on earth, practised this art, and so did animals and even insects, the very first of all creatures to emerge from the primeval sea. Indeed, if we stretch the term to its very uttermost and make music include all acoustic expressions, the wind, rain, thunder, sea, are the oldest of all musicians, for trees and brooks came later after the land appeared.

If we abandon ourselves to the very madness of mysticism, we may say that vibrations and impacts are as old as matter, heat, light, or even atoms and electrons. Probably all energy is rhythmic and cadenced, so that in this sense the music of the spheres which Plato thought the sweetest and most symphonic of all, even though we cannot hear it, is no longer myth but science. To all these influences, protoplasm, which is the sugared-off, vital product of all the cosmic elements and processes, responded from the first, for it is the material soul of the all. This pristine rapport was closer and more all-sided before a special sense was developed for it. Thus, though man has lost many of the old and subtler

[1]Address delivered before the Dept. of Musical Education, N. E. A., Cleveland, 1908.

responses and perhaps has shed a whole series of ascending rudimentary organs after them, the human ear is the result of a longer development process, which has made it the highest, and is the most specialized organ of response to vibrations. But the influence of all these buried reactions still whispers among man's central neurons ; and in his appreciations of pure music, reverberations are still awakened of the immemorial past when his personality was not yet so sphered out of the specialized in the cosmic one and all. Thus in music man may to-day dimly revive the most ancient elements and experiences in the history of his soul. If heredity is cell memory, the æsthetic reponse to music is the awakening of echoes far older than the earliest acoustic organs ; and in this process, man remembers the earliest as well as also the subsequent stages of his evolution. It is the art of arts because most pre-humanistic and also most prophetic of the superman that is to be.

It is this aspect of this sovereign art that justified, if anything can do so, the enthusiastic characterizations of it by writers like Marlo Pilo[1] that it utters the essence of things, best explains the world, is the chief interpreter of religion, that it propounds and answers the ultimate problems of life, or gives at least a mystic meaning to Schopenhauer's phrases, that it is the last word of the highest philosophy, that it is the revealer of ultimate metaphysical being of the will and soul. Only from some such viewpoint can we see light in the utterances of German æstheticians who say that music expresses all the cosmic emotions, utters every potential as well as every actual feeling, that its kingdom is not of this present but also of the future world, and that it should be because it strikes its roots deepest into the past and most securely shapes the future so that its home is in the infinite, that it shows everything under the form of eternity, that it utters all longings, even the dimmest, puts us into rapport with stars, sea and dreams, draws the ideal down from its fatherland in heaven, if, indeed, it be not the very essence of God himseif.

But our problem to-day of the pedagogy and psychology of music is a practical one and can go back but a very little way toward such putative origins. Among children and savages, music has several distinct beginnings.

1. Rhythm is the first aspect which is so emphasized in all the primitive music, which seems to have a tum tum origin. Its chief features are repetitions and cadences. It is a system of beats, accents, stresses, time keepings, and markings, stepping, patting, tapping, striking, measuring arsis and thesis with the

[1]Psychologie der Music, Leipzig, 1906. 225 p. Tr. by C. D. Pflaum.

feet. At first there is little content and little variety, but repetition exasperatingly monotonous to cultured nerves. A savage band is made up of drums, at first untuned, and if there is a choir, it repeats phrases and words endlessly. The child which begins by rhythmically striking one object with another or by keeping tab of sequent impressions on tallies in a series of light objects when getting ready to count, hums or verbalizes a measure over and over, perhaps slowly evolving and intricating it, or learns to beat time, march, sway or gesture, has begun to ascend the long way by which the race began its musical development. This stage needs great and early emphasis ; although on the other hand, it may become excessive and neurotic as is seen in the counters and beaters. Poetry is older than prose and everything possible in the kindergarten and primary grade should take rhythmic character. A cardinal trait of music at this stage is, therefore, that it should be marchy, dancy, motor, for it must get into the muscles. While the child may hear other music, it should attend chiefly to this kind. To exercise together without music is the ghastly mistake of Swedish gymnastics, which sins against both motor and musical development. Music should go with steps and steps with music. The young person who cannot dance is crippled in his appreciation of a certain large class of music. There are those who interpret almost all kinds of music in terms of motion, supplementing real by imaginary movements. The sentence, sense of power, all periodicity and style in speech, grace, ease and freedom, which are the poetry of movement, find here their chief source. To sit still and listen to stirring music stunts a musical development in a young child in its very bud, for it feels music chiefly as incitement to action. There have been great and precocious musical geniuses that have shot up through this stage so rapidly that it was little seen, but it is integral in normal, musical development, and the born teacher of the art best knows how to draw upon and utilize this immense reservoir of motor tendency.

2. The child best worth educating musically responds deeply and early, even if unconsciously, to the sound in nature, the first music master of the race. The soughing of the wind through the pines stands out uniquely in its effect upon the sensible soul of childhood. It may even cause tears without consciousness, for it plays upon the very organism. It is felt in most as sadness and restlessness, while the susurrus of the breezes among the leaves of deciduous trees is early pleasing and exhilarating. The wind is a band-master, loved or feared, according to the loudness with which his orchestra plays. The rattle of the hail, the drip and patter of rain, the silent fall of snow, the roll of distant and the crash

of near thunder, the ripple of streamlets, the roar of waterfalls, the beating of waves, and all the many voices of water are great music teachers. Then, too, there are the symphonies of bees, crickets, and even mosquitoes, the humming, droning, booming buzz of larger insects, the piping of tree toads and frogs, even the cries of the *feles et canes*, each has a varied tone language of its own to the young. The bleating of sheep, the lowing of herds which give pastoral moods, the call of the wild and the cry of the squirrel kind. Above all, the birds, the lonely hoot of the owl, the despairing cry of the loon, the caw of crow and daw, the scream of the eagle and hawk, the clapper of the heron, the cooing of the doves and, above all, the song of the warblers which one observer says never sing but only laugh out of a heart overflowing with joy; each one of these sounds and many more carried with it a whole stage setting of psychic moods; and these the tone poet simply must feel abundantly, often and early. Living creatures do not talk to each other for they have no vocabulary of words, but their utterances are all of them either love-calls, warnings, danger signals, and are more musical than verbal. Some are lullabies, others madrigals, or philippics or notes of defiance, or murmurs of parents to their young, and some are voices of the day, others of the night or storm. They suggest the heath, the prairie, moreland, thicket, mountain, meadow, brook, the spring when the migrators come, and the fall when they go. These are the things that have played on the soul through all the immemorial past, have controlled its moods, and have still a strange power to call up imagery. Snatches of these field antiphones are, what many careful experiments show, that music suggests to all responsive souls. It is these influences that should not be evicted by the music stultifying noises of the city, which cause it to focus on errotic, even decadently errotic, themes. So far as music is an interpreter of nature, the child must have heard, felt, varied influences, or else musical training leaves him untouched, because there is nothing in his soul to interpret.

3. Song is story, and to the child is the nourishing root of all musical culture. A musician who never sang or at least hummed to himself or herself can never possibly feel the full power of instrumentation. He must at least hear song in his throat or something vital is lacking. Song, too, must have a burden, and programless music comes later. The dark bard is inspired by his theme and pours forth unpremeditated song, because he is drunk with his theme, and therefore carries his hearers away. So the great lyrists from the restored Apollo to the gypsy fiddler of to-day in his own habitat play music that to them is crammed full of meaning and content deeper

than words and with which they weave their spell. Hence, too, the musician must know the great tales of time and men and be inspired by them, so that he can learn to let himself go with abandon; and his powers of sympathy must be utterly untainted by criticism. Story roots of love stronger than death, a vengeance where man is a powerless agent of the Fates, of piety and devotion that immolate self for something greater than self; among these the composer finds his Muse. Hence, the pupil must know and feel the great mythopoeic cycles, especially those of the ancient Greeks, Homer and the dramatists and the Germans, the Saxon Arthuriad, the Niebelungen and the rest. All such legendary and heroic lore cannot be properly told save in poetry and music to which they incline and inspire the soul. Thus literature of this class should be the hand-maiden of art. Above all, Biblical literature and the religious instinct should be cultivated. So, too, patriotism and the flag and the great historic events and golden deeds of virtue, home, native land, country, and religion are the great themes in all the consensus of children's preferences in music. Love comes later and comedy and parody are still later and far less.

4. As to instrumentation, wind instruments that are blown come nearest the heart. The pipe was first after the drum, and to play these is singing with a proxy larynx, while breath and feeling are ordinarily very closely akin. Thus even the young, even near the age of self-consciousness and emotional repressions, can still express a sentiment naturally, and school bands are as hygienic for the feelings as they are for the lungs, and from Plato down all have praised martial strains of this kind for youth. But in soulfulness, we must agree with Gardiner[1] that the violin stands first, hard and late as it arose. Each string has its distinct character. It requires and trains great accuracy of ear and touch, and bowing is the best expression of music which the hand can make. Perhaps in nothing does it come so near being the direct organ of the heart. How the Hungarian fiddler in his home and native music hugs passionately, caresses his instrument, and gets, as Paganini did, the most sympathetic and tumultuous response that ever instrumentalist won from a crowd! The violin is the school instrument in Germany where most is done in music. The ready-made notes and tempered scale of the piano and organ are farther off and their technique is far less expressive of the musical theme. The mandolin is a tasteful decoration of bric-a-brac for a sophomore's room, but is it quite virile for the American man? It affords our stal-

[1] Nature of Music, Boston, 1838, p. 505.

wart college barbarians in evening dress an opportunity to line up before the audience and strum accompaniments in three chords to the simple ditties carried by the more expert few. Or is not even the banjo less lady-like and evirating? I do not know; why do not you musicians tell us? Alas, the pedagogy of music is yet in its diaper and swaddling-clothes stage till we know more of the psychology of the chief classes of instruments, each of which does different things to the soul.

5. You music teachers should now keep closest tab on this new movement for children's theatres which promises great things in the near future. Music and drama are twin sisters and have grown up together in the closest dependence one upon the other. Mimesis, gesture, acting, are probably like music, older than speech itself. New studies show how most school children at some periods of their lives show a veritable passion for cheap shows, of which there are fifteen hundred of the nickel and dime order in New York alone. Their passion is to see and feel passion. They long to be thrilled, and their appetite for excitement is legitimate, for it must be had or the child is dwarfed; and we can do little to determine whether it shall be on a high or a low plane. In New York, censors inspect plays and those they find clean are open to scores of thousands of young people at reduced rates, and supplement their school history and literature and give moral uplift, draw off bad instincts, on the principals of katharsis, and perform future choices aright. Good operettas come in and music now needs and is just beginning to have pedagogic censorship by similar boards, which have growing power to determine success or failure or good and bad things upon the stage in our large cities.

6. Keep the technique duly subordinated—pray ponder this; is it not just as absurd to teach the children notes and the scale before they have learned a repertory of songs by rote, as it would be to teach reading before the child learns to talk? The prime end of musical education in the grades is to train the sentiments, to make children feel nature, religion, country, home, duty and all the rest, to guarantee sanity of heart out of which are the issues of life. To this, technique and everything else should be subordinated. Again, you must sing to the children if you can only croon or intone poetry. I would have a pianola in every high school and college with a few score of well chosen selections. In pubescence when the life of sentiment awakens, probably music has its very most potent influences in stirring and expanding the soul. Much school music is now chosen merely with reference to some scheme of pedagogic, systematic progression. Much method here is a sin against the holy ghost of music itself.

Every tune introduced should have a moral and æsthetic justification and should be admitted to the school canon only after careful deliberation and for good and sufficient reasons. And then and only then will music be rescued from its present abject subordination and given its rightful, commendable place in the curriculum, as the trainer of the feelings which are three-fourths of life.

7. And lastly, I wish music teachers would read a little more, and see their work in the larger light now dawning. They might at least know Pilo, Gardner, Wallace,[1] Wallaschek,[2] possibly even Guerney,[3] not to add Darwin, Spencer, and Weismann's dilettante and hypersubtle theoriza-, tion. Then there is the second part of Helmholz's masterpiece On the Sensations of Tone, which gives the history of music on a scientific basis. There are other works by Ritter, Paine, Henderson, Nerlich, Köstlin, Bartholomew, Stumpf, who thinks that purity of music and race type come together, that the male voice was once very high, and that woman first began to sing, and that use of practicality has caused the development of music. Then there are the simpler results of the study of children's choices, from discriminations of pitch, from their range of ear, their sense of timbre, the imagery that music excites, which Gilman and Downey have studied, and even the responses of infants to music; while Dr. Theodate Smith is preparing a work on the psychic reactions to sound by infants and children, and fuller studies are being made upon imitation.

[1]Threshold of Music, London, 1903. 269 p.
[2]Primitive Music, London, 1893. 326 p.
[3]The Power of Sound, London, 1880. 559 p.

HOW FAR ARE THE PRINCIPLES OF EDUCATION ALONG INDIGENOUS LINES APPLICABLE TO AMERICAN INDIANS?[1]

By G. Stanley Hall

In both the government and mission schools of British South Africa, two methods are now in use; the oldest and most prevalent one is much as we teach Indians and Filipinos. The Bantu child right from the kraal is taught English from the start, and the ideal is to treat him in school as far as possible as if he were a white child, the course being about the same as for London children. The other, newer, method which, though advocated by Bishop Colenso, has only had a fair trial within the last ten years, is to educate the Kaffir child for the first few years in his own language, and only after the third, fourth or sixth year of school to entirely modulate over into English for the bright ones who go on so far. The vernacular is at the base and English at the top of the system. Elementary education must thus be conducted in the native tongue. It is a little something like this that I plead for in our Indian schools. In Africa, the difficulties and objections to this method are the same as with our Indians, but the first are being overcome and the last answered. One is that there are so many dialects that it is easier to bring all tribes over to our tongue than for our teachers to learn their own. Of course it is easier. This is in part an argument of laziness at the expense of the best interests of the child, but the best answer is that education should group children into cognate, linguistic stocks where this can be done, and that teachers must do as missionaries have always done—learn the native tongue. Some of these tongues have but a few thousand words in them and these fit precisely the child's stage of development.[2] Again it is objected that the native tongues are uncouth and incompetent; but it is the common testimony of those whites who have mastered them that they can preach better and indeed get far closer to the native soul than in English, and that nearly everything that the child can grasp up to ten or twelve years of age can be expressed in them. Again it is objected that they will and should die out, but those

[1] Address delivered before the Department of Indian Education, N. E. A., Cleveland, 1908.

[2] See Junod: Jour. of the African Society, October, 1905.

who know how persistent indigenous tongues like the Gaelic are, know that this is not true. They linger for centuries even in close contact with a so-called higher language. In some of the crudest of the Bantu tongues, *e. g.*, the Tonga, the elements of nearly all the sciences save only chemistry and mathematics, which need technical terms, can and have been put in little encyclopædias that bring the subject home to the mind and to the heart. These tribes have a rich collection of folk lore; and as this is of the vital sort that lives from mouth to ear and not of the bookish sort that goes from hand to eye, some of them are little masterpieces, and have a high degree of both literary and moral worth. Matters of kraal life must and should be dealt with in the language of the kraal; and the same is true of the wigwam. A new language cuts the child off in the most persistent period from the stock of inherited ideas. With the death of their tongue "something else will die out which can never be replaced." "The very thinking process is impaired, if not stopped." The mongrel English that results from this method is a kind of pigeon Kaffir with many English words. Yet they learn enough to come to look down upon themselves and their race and its possessions. The old way of Anglicizing everything from the start is called by Junod "a cleverly planned scheme to stamp out everything native." They are expatriated in their own home and despise their parents. It is simply amazing to see how much of very high value for practical and moral life there is in the customs and speech of aboriginal tribes; and if our schemes like Jesus' aimed "not to destroy but to fulfill," far better results would be achieved. True, many boys wish to learn English for the sake of its practical utilities to them, but this makes their intellectual processes superficial, and they become subtle parvenues, craven and servile, with the heart and soul gone out of them. At the very best, the system turns out only caricatures, or pinchbecked imitations of white men, profoundly dissatisfied and restless. They have lost their old anchorage and have not found a new one; and thus the worst result of the contact between higher and lower races is realized. Weismann, Boas, and many other anthropologists have shown that in native gifts, primitive people are hardly at all inferior to us; but it is just as essential that they should evolve along the lines of their own heredity and tradition as it is for us to do so.

Dudley Kidd[1] shows that the aboriginal Kaffir is a man, a gentleman, and a true sportsman, splendidly built, free, graceful in his movements, open in his manner, proud of his clan

[1]Kaffir Socialism, London, 1908.

system, intelligent, social, kind-hearted. While the educated Europeanized Kaffir, in his second-hand clothes, is cringing, shoddy, and tawdry in his character, top-heavy with conceit. His modicum of civilization has injured him morally even more than it has benefitted him materially. We have not understood him, have broken up his customs and demolished his views of life, tried in twenty years to push him ahead six hundred. Flinders Petrie[1] pleads for a practical application of anthropology, and well may we ask why does not our Indian Bureau utilize the results of the Bureau of Ethnology, for no race has been more studied, is better understood, or ever has been worse treated than our Indians. Consider too, the, in many respects ideal, customs of the African Vei,[2] as explained by their Prince Momolu who, after long study of our civilization, prefers his own, which compares favorably with that of the Germans in the days of Tacitus, or the British under Alfred the Great. Buttikofer, Landor, Cator and many others have described so-called savage communities that in certain most vital respects put us to shame, while the blood and oppression of primitive races has long cried from the ground to heaven. Our education is too often slow, ethnic death for them.

The same is true in some degree of our industries which crush out native occupations. Why kill the clever Indian art of basketry, into which the squaw sometimes weaves her very life, by our cheap and clumsy raffia work? Why teach young braves to make and wear coarse cow-hide shoes, when their moccasins are far more hygienic and their construction far more educative, while like basketry the output has a higher market value? Why substitute the life of the barrack-like government schools for that which Sitkla Sa has described? Why fit the young Indian, in the language of one of them, to clean the spittoons of the white man's civilization instead of helping him to develop his own? Why not make him a good Indian rather than a cheap imitation of the white man? Why teach him our Sunday-School ditties, and let his marvellous, native music, which Miss Fletcher and Natalie Curtis have learned and taught us, and which is so unique and even sublime, be forgotten? Is a poor twentieth-century farmer or a reservation Indian better than a noble red-man of the stone age as an ideal to aim toward? But we need at least to learn what they have to teach us before it is all extinct. The original Indians of both North and South America have ever been called the most religious race on earth. A large volume of their prayers

[1]Races and Civilization, Smithsonian Rept., 1895, p. 589.
[2]Century Magazine, 1904-5, p. 927.

on every occasion now in the press, shows this. Would Jesus himself have swept all of this away, or would he rather do for it what he did for the religion he found—elevate it, bring out the new from the old. Our missionary pedagogy is in its embryonic stage, and when it is unfolded, it will do for all faiths, high or low, what the Master strove to do for that of the Hebrews—evolve it into a higher dispensation and reveal what lay concealed in it.

Of course, conditions have changed: the buffalo is gone, the reservations are poor. We make it a crime for the Indian to leave his impoundment, we crop his hair, forbid the festivals and dances of his religion. I do not object to some of our industrial arts for him, but I plead for the pious conservatism of all that is good and that can be kept or restored of the old tribal life—its traditions, folk lore, arts, industries, and above all its free, manly spirit. To let these perish is a crime for which our codes have no penalty and our lexicon no name. It is the slaughter of the soul of a people, in this case probably the noblest of all races living in this stage of development. It is a crime even against the noble science of anthropology which still has so much to learn that is passing away so fast that perhaps the very best of it all is likely to elude us. Can we not somewhere gather the remnant and, if the government will not do it, will not some philanthropic millionaire help to bring together the best weavers, tanners, bow-makers, those expert in lore of the forest and animals, the bards, flint-chippers, artists, and the rest, and revive at least some of the best there is in tribalism, teaching the Indian to respect his own abilities, or at least let him teach us his arts before he perishes; or is it too late even for this? Has any one of them been so enamored of the Pale Face's works and ways, as some of us have been of theirs, and if not, why not? Is there no good Indian but one whose soul has been killed under our system? Is the ghost dance in which the living hold holy commune with the clouds of ancestors in the happy hunting-grounds still so dangerous that we must everywhere suppress this sacrament? Were the school Indians on the hill at the St. Louis Exposition really better men and women than their wilder congeners in the tents below? These are questions to which every one connected with the Indian Bureau or Schools has a glib and ready answer, to which every popular audience will approve, and even some Indians have been well coached in such answers. But there is a large and growing minority of intelligent men and women in this country who read all these reports and who are not satisfied but who want something better, different, and more indigenous, and who would

ask the Indian Bureau why they make no use of the work of the Bureau of Ethnology, or if the results obtained by the latter have no educational value, whether they are really worth making—what other value have they that justify the labor and expense of making them?

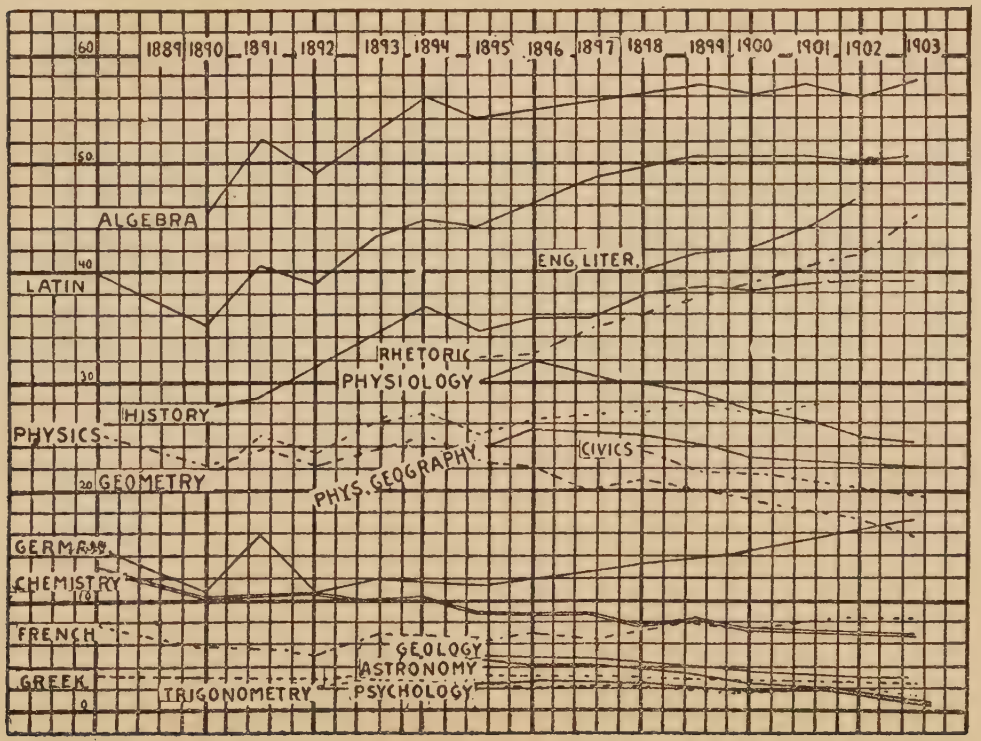
THE CULTURE-VALUE OF MODERN AS CONTRASTED WITH THAT OF ANCIENT LANGUAGES [1]

By G. Stanley Hall

The accompanying table, compiled from the reports of the Bureau of Education since 1888, presents graphically the very pregnant tendencies in American public high schools attended by some 600,000 select youths and maidens, and may well be the point of departure for the following discussion. A few of its general lessons, however, may be described by way of introduction. One of the most general of these is that about every science has declined: physiology, which was largely a temperance study, has fallen off since 1896 from thirty-five to twenty-four per cent.; physics since 1904 has dropped more than four points, despite the fact that it has received more of the fostering care of both college and high-school teachers than any other subject; physical geography has dropped; chemistry has fallen off so that now hardly more than seven per cent. are studying it in any given year; astronomy and geology have declined; algebra surpasses all other topics in the size of its classes, being studied by nearly three times as many as study geometry; and history, although advancing, has been outstripped by English literature and by rhetoric; Greek is slowly dwindling and is taken by only two or three per cent.; while Latin some years ago crossed the fifty per cent. line, French has never reached ten per cent., and German, beginning at this point in 1890, has advanced to about eighteen per cent. These curves tell the story of the favored and disfavored topics, and the most comprehensive and the saddest lesson is that formal studies not only far exceed those that are contentful, but are rapidly gaining. What used to be called the humanistic studies now have nearly twice as many devotees as science. All these lessons it behooves us to lay to heart, and, having rightly interpreted the figures, to also seek to interpret their lessons.

It is, however, only of foreign languages that I write here. A language expresses the life of a race, domestic, industrial, social, political, religious; and so far as the life that once animated it is extinct or transformed, the language is dead. In this sense, the life is gone out of Latin. Not a human being

[1] Reprinted by permission from the N. E. Magazine, Oct., 1907.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speaks it as a vernacular, or worships Jupiter, once supreme over gods and men. The old ways of war, labor, private and public life, are obsolete, and all this makes such a language, if not *vox et preteria nihil*, a little unreal and ghostly. The Latin tongue and race, ethnologists tell us, died a natural death from decrepitude, if not old age. Now, death is to make room for more and fuller life, and nature has submerged unnumbered other tongues and stirps without leaving a vestige or a name—all for the sake of the unborn. So of all the extinct animal species that far outnumbered those living, not one once dead was ever again evolved. Remarkable as has been the persistence of Latin, which the Church took from a dying state, and which scholars have explored from the Renaissance down to the archæological resurrectionists with spade and pick, the product, precious as it is for culture history, is a little like the ghosts of folk-lore, anæmic, unsubstantial, with a voice lisping, hollow, or raucous with age. The red blood and green chlorophyll of meaning now have been more or less bleached out of it by time. In the cult of a language dead in this sense, form always has, does, will, must take precedence over content, and the choice between a dead and living language as an instrument of culture has many pregnant analogies which it would be interesting to trace out in detail, with the question whether a student of biology would learn most of life by studying paleontology or giving his attention to the fauna and flora of to-day. Happily for science, experts in fossils have been very judicious and temperate in their claims and more mindful of the larger interests of the whole biological field than are the classicists for the cause of language-study generally ; for their claim of paramount culture-value has under changed conditions become a pedagogical anachronism. With a few distinguished and honorable exceptions, American Latinists are men of rather limited second-hand learning, with but few fruitful original achievements to their name, but are too largely a guild of text-book makers for the hordes of elementary Latin students in college and high school, and now even in grammar schools, who are urged on by teachers, parents, and traditions to sample a high culture for which Latin stands to their mind.

How different all this is when we turn to a living tongue ! Here thing, fact, act, or, in a word, content and meaning, lead and words follow and serve ; and form, instead of being supreme, is, as it should be, ancillary. Germany, France, Italy, and Spain palpitate with life. Their people are all about us. Contemporary, political, commercial, literary events and interests there touch us. There are no disputes as to how these nations pronounce their language. If we visit one of these

countries, a day's experience would give material for a small lexicon or book. There is a certain and legitimate charm, too, in contemporiety, as is seen in the daily press. The art of conversation, too, which Lotze thought at its best the highest human felicity, is possible in a living tongue, and utilities of many kinds add their impulsion to speak or read it. At every stage of progress we are studying the physiology of living and not the anatomy of dead tissue. The mind is laden with impressions and experiences till we are impelled to put words to them, precisely as the child does and as the creators of language did, who had to evolve it because their mental content overflowed. The modernist does not have to begin with the *flatus vocis* of a word spoken or even printed, and then proceed to find a meaning with which to besoul it from the little known of antique life.

Apologists for the classics have often urged that the culture-value of a tongue is increased because it is dead. This argument played a rôle in the German discussion twelve years ago and is very prominent in the book of Bennett and Bristol.[1] The argument runs as follows: To reconstruct the life of a great or vanished race from words alone, to read and understand their records, to reproduce their states of mind in ourselves (which constitute all that now lives of ancient Greece and Rome), and to do this with none of the above aids which the teacher of the modern tongue can invoke, is almost a creative process which gives us a purely ideal mental product that lives, moves, and has its being in the imagination informed by memory and tempered by reason. One writer even adds that when England, France and Germany have gone the way of Greece and Rome, as they may some thousands of years hence, then their language and literature will acquire the same higher-culture power for our remote posterities who study them, that Latin and Greek now possess. If this is so, it follows that the far future fruits of our loins or the descendants of races now savage, when they have their innings and occupy the centre of the historic stage and wield the ever accumulating resources of civilization, will have a still larger repertory of instruments of culture than we now have, unless the later tongues depose the older and Greek and Latin fall back toward the place now occupied by the old Aryan and Acadian.

But let us look at this argument seriously. If the impoverishment of living content is desirable, why are the classicists so anxious to restore it by every device of maps, diagrams, photographs, casts, and why was, *e. g.*, the St. Louis exhibit of

[1] Bennett, Charles E., and Bristol, George P.: The Teaching of Latin and Greek in the Secondary School. Longmans, Green & Co., New York, 1901.

models of Roman implements of many industries and illustrations of customs, dwellings, school, theatre, daily life, public and private, religion, etc., hailed as such a pedagogic triumph, when it only marked one step toward giving the work of the Latin teacher just the realia which constitute the great and ready aid of the teacher of living tongues? Who denies that this is good or that more would be better?—but these the modernist has.

But, further, the classicists' arguments have slight regard of the psycho-physiology of speech as lately revealed by the study of its diseases, which show that language which really lives and is normal, with ear and mouth its primary centres and with those of the eye that reads and the hand that writes accessory, also has multiform connection with the centres of all visual images, not those of words alone, and of all motor impulsion. A tongue that lives is first of all heard and spoken, and its foci are auditory and oral. If it is not spoken it thus lacks even linguistic actuality, and all that is bookish is two removes from life. But, more than this, the speech centres are connected with those of touch, of taste, smell, and with reflex and voluntary movements, and very closely with all the processes of thought, will and feeling, so that if any of these are impaired in the slightest degree the speech function suffers. Hence, language becomes a true organ of the soul just in proportion as we think, will, feel, sense, act, in it or make it the focus where all afferent processes converge and whence all efferent activities diverge. That these cerebral and psychic currents of life and mind are more vital, more numerous and more widely irradiated in a living than they can be in a defunct tongue is plain to every one familiar with the facts of the sensory and motor aphasias. The tailor who cannot say "shears," that farmer who has lost the words "corn," or "wheat," the shoemaker who cannot utter the word, "awl," the butcher who cannot say "meat,"—all these at once pronounce these words and others nearest their vocation if they see, taste, smell, or use the objects; and almost any form of presentation along these associative lines always tends to bring out the proper word, showing how one and inseparable in our psycho-neural constitution are speech and contact with real and present life, and how merely verbal and artificial a language can become, the content of which is found only in the remote past.

Thus the professors of Greek and Latin always tend to exalt form over content and substance. It would be interesting to trace what I believe are the remote results of this tendency in our language school books and in our rhetorics, the writer of one of which declares that it is not part of his busi-

ness to give students anything to say, despite the fact that their minds are prodigiously empty, but his function is to make their words and sentences, if they use any, proper, appropriate, and grammatical, or clear, concise and definite. This undue separation of form and content in the classroom depletes any subject of human interests, so that most of our Latin teachers are no longer humanists, but philologists, antiquarians, critics of texts, editors, authors of copious footnotes, verbalists, syntacticians, pedants of form, and too often negligent of the moral and literary content of even the authors they teach; and these pedagogic errors copied from the university by the high school have brought about the extraordinary fact that while more secondary pupils in this country take Latin than any other topics, save algebra alone, more drop it soon and forget it more completely than is the case with any other topic. The vast majority of Latin students in this country to-day are high-school girls, and if my census of from four thousand to five thousand is typical, more boys drop Latin and also drop out of high school from this than is the case with any other subject; while in colleges with electives boys are rapidly abandoning the study of ancient for that of modern tongues and sciences. If, indeed, the ideals of young men are the best materials for prophecy, college Latin will soon be left to girls, most of whom hope to teach it in the high school, or perhaps now, in New England, in the grammar school.

Another very important result of this meagreness of content in a dead language is that the novice lingers longer in the translation stage than he does in learning modern tongues. In the latter he can soon associate the word with the object, act, or quality directly, without the mediation of the vernacular, while in Latin or Greek the word must be translated into English and then given its meaning, so that here there is more word-matching, which is a very formal process, because language itself abstracted from meaning is the object of study. Indeed, this is now even set forth as the great advantage of a dead tongue. Latin, we are told, teaches more of English than the study of English itself, and Bennett goes so far as to urge that when the student is so proficient in Latin that he thinks in it without mentally translating, its culture-value declines; or, in other words, the chief advantage comes in the earlier stages of study, and it is the secret of its pedagogic worth that this stage is prolonged.

Now I submit, if this were true, the ideal of Sturm, perhaps the Prince of all Latin teachers, of so training boys, that if they could be transported to ancient Rome they would feel more at home there than in Schul Pforta itself, was wrong, despite its magnificent results. He was jealous of the vernac-

ular and waged war upon it in every way that he could devise. He wanted none of this mediation and abhorred translation. Were this view sound, it would also follow that we must beware lest our classes in Latin advance too far, lest it cease to be ancillary or *ad majorem gloriam Englica* and set up for itself a danger that need give us no present cause of great alarm. If this view be sound, the efforts above described to animate the speech of old Rome with copious illustrations from its life and to make all *anschaulich* are erroneous, because all such devices tend to bring life and eliminate the mediation of English. We should work with grammar, lexicon and text-book alone, and keep the walls of our classrooms bare of pictures ; but to do any or all of these things, is absurd.

What of the boasted effects of the classical tongues upon English in the callow stage of linguistic development in which most students of ancient languages are ? Some of you remember the curious pigeon or translation English of the Harvard examination papers which Charles Francis Adams reproduced in a pamphlet some years ago. From most of these sentences it seemed as though all idiomatic sense of the purity, propriety, and precision of which our rhetorics, fitter to make proof-readers than orators, prate so much, had been completely lost. The process of deterioration is easily understood. The boy selects one of the first of the meanings of each new word from his Latin-English dictionary, and arranges these, each with its proper termination for case, mode and tense, in the general order of his own tongue, and the version is made perhaps literally correct, but stylistically clumsy and grotesque. His effort to be faithful on the one hand to the original, and to be true to the genius of his own tongue on the other, ends in a compromise which makes his rich and cherishing mother tongue stepmotherly and the pupil a linguistic orphan or bastard. He may go on to develop a speech-consciousness which is oppressive and from which he hastens to escape, when class hour ends, into slang, which is now the *lingua franca* of the American adolescent boy and girl. This translation stage is a very critical period for linguistic development, beset with many and grave dangers, and it is one of the chief advantages of the modern languages that they shorten it and thus reduce these dangers and give two independent languages, and not a mongrel or cross-breed between two philological species ; and all hybrids are sterile.

But of course translation may be a high art. Long ago I spent a year with a philosophy class on Jowett's translation of Plato with what I thought fair results, but my colleague, a splendid Grecian, reproached me, saying that my work was not truly academic, that Plato could be understood only in

Greek, and he even intimated that it was almost a profanation on the part of the great master of Balliol and his pupil who worked at it many years to translate it at all. I know a Dante scholar who calls Longfellow's translation a well-meant vulgarization of "The Divina Commedia," and others who think the same of Palmer's Odyssey and of other great translations of masterpieces, and hold that a quintessential something with inconceivable culture-power, although too subtle for psychology to detect, is lost in these versions. This is often true, and if so, how great the value that is dissipated in school translations! On the other hand, such claims as the above are often pushed to the extent of academic affectation and caddishness. Did not King James's corps of scholars translate the very saving soul of Scriptures into English, and Fitzgerald that of Omar Khayyam? Indeed, it is said of both these and others that their content was better when rendered into English than it was in the original, because it found in our tongue a better organ. I think that the pedagogy of the future will begin the study of all great masterpieces in other tongues, ancient and modern, with that of great versions in the vernacular, if they exist. Every real translator must first make the original tongue a second vernacular and truly read it, which consists of taking in all the author's meaning unchanged, and thus attaining his standpoint and partaking somewhat of his genius. Only when he has done this can he transport and recreate the content and make it speak equally well and possibly better than its original tongue. Many, if not most, of the great ancient classics are now monuments of English literature and should be read and rated as English classics. Now this art of many arts, translation, the tyros can only parody, and their babble-babel is a confusion of tongues. They cannot translate anything worth while, and the classicist who looks only at the ideal translation when he speaks in public, and not at the actual performance of his pupils in this classroom, lives in a Fool's Paradise. That the best methods of teaching modern languages reduce the perils of these efforts to ever smaller dimensions is one of their chief merits, and the classicist has much to learn of them.

Again, training and culture can no longer be contrasted with or even separated from utility. Psychologists agree that all that we have thought to be purely noetic is at bottom purely practical, for the intellect is one form of the will. Pure no longer stand over against applied sciences, and service is the supreme test of all culture-values. Only use-value is real, and there is no general ability that can be trained by certain subjects and then, once developed, be turned in any direction. Reason, imagination, memory, and the rest are from first to

last specialized by nature, and must be so by education. Hence we must also consider pragmatic values.

Latin and Greek terms are most needed in the glossaries or technical nomenclature of the biological and medical sciences, including chemistry, which it is estimated use more such terms than all the words known in Latin. The German seeks to duplicate every one of these words by those of Teutonic origin, often clumsily enough, while we have but one technical terminology. Mineralogy, geology, and paleontology also draw largely upon the classical dictionary. Mathematics, physics, and astronomy need but few such terms. Legal practice demands but a few score phrases bequeathed it from the Roman law, unless one is to be a student of the history of jurisprudence and wishes to read the Justian Codex in the original. The clergy need Latin and Greek, but few of our Protestant theological seminaries use the former, and some do not require it, while even New Testament Greek may be fairly said to be in a languishing condition. It would be interesting to know how many use it later. Technical students often get on well without either, but for all these scientific uses terms from a dead language are better, because they will not change with growth and so can be given a fixed, arbitrary, and sometimes even a new meaning. The other, and probably the chief, use to which Latin is now put is for teaching.

In the advanced and intensive study of Greek and Latin I believe with all my heart. I have visited the different national schools at Athens and Rome, and though not a classicist, have felt as a pedagogue their splendid scientific enthusiasms, and can in my dim lay way appreciate the magnificent results which the great leaders have achieved, and share their hopes. I would strengthen the classical departments in every university in this land and cheer them on with my heartiest *vivat, crescit, floriat.* My protest is against the qualitative degeneration that has gone with the quantitative expansion of these studies, especially in secondary-school grades where tradition and respectability have made them but the shadow of a shade, where the first year's high-school Latin of five hours a week gives a vocabulary (on which too much stress is given here) of less than four hundred words, about as much as a baby acquires of its own tongue the second year of life, about one quarter of this slender stock of words being so near their English equivalents that they could be rightly guessed without study. It requires little or no knowledge to translate *convenio* convene, *femina* feminine, etc. Under current methods of setting and hearing lessons, instead of studying with his pupils as I described in a previous article,[1] the American teacher

[1] See "The German Teacher Teaches," New England Magazine, April, 1907.

does not need be nearly so far in advance of his pupils as does the teacher of modern languages under the methods they now use. For the rank and file of Latin teachers, the pedagogic method is, if I am not mistaken, more antiquated than are methods in any other field, the preparation less substantial, and the work more often abandoned by the pupils. Some of the more conservative masters almost seem to feel it bad form to try to make their work easy or interesting, and have a certain esoteric aloofness; so you easily detect in educational discussion their sense of élite superiority that talks *de haut en bas*, as if they were culture's own chosen and elect. In the days when Donatus and later Priscian were most in vogue, Virgil was read for the sake of the grammar, so supreme was form and so insignificant was content; and later, to show how low Latin training can degenerate, we have abundant records in the history of education of clergy who used the Latin formulæ of the Church, but did not understand it enough even to change the genders in the prayers for the dead. Charlemagne's "Capitularies" describe sufficiently this condition of Latin training.

The modernists, too, have their enthusiasms. How many American teachers in all advanced departments look to Germany as the birthplace of their souls into the higher intellectual life! There, and perhaps in France, possibly in Italy, we found our vocation, set our standards high, and our later pilgrimages thither are almost as to a Holy Land of science. Perhaps we, too, idealize their art, literature, life, fashions, and even errors. We need them to supplement and complement, as well as to spur us on; and now, as everything is taking on cosmic dimensions and the world is acquiring a solidarity, he who knows but one living tongue is provincial. The Greeks did not have to study a foreign language, and who can say how much more indigenous their development was from this cause? Had they done so, it may well be doubted whether they would have produced the immortal works which make their language a literature now so precious. And the Romans studied only Greek, which was to them a living, modern tongue. To be a citizen of the world, as the educated man and woman of to-day must be, we must know at least several tongues. Which is better, to be ancients, or to extend the range of our linguistic rapport among contemporary nations? Every teacher of every department who wishes to follow the progress in his field must command at least French and German; for translations from these languages, even the works of the first rank, are less and less. Reading knowledge of them is almost necessary for respectability in any line of scholarship to-day. If the American lawyer needs them less for the practice of his profession, the

American clergyman needs them more if he would lead or even grow. They open a rich, new, and varied field of untranslated literature, and not merely to the critic or student of comparative literature, but even to the reader of novels, dramas, and poems.

Much American talent goes into politics, and most of it into business, and if there is anything now needed more than anything else in these fields, both so suddenly broadened as we have become a colonizing world power, it is just the culture that comes from a broader, sympathetic view of how things in the field of industry and statecraft look through French, German, Spanish and Italian, not to say still other, eyes. Our American Bureau of South American Republics tells us over and over again that we are losing all these markets because we do not know French and Spanish, and fail to find or send there sagacious agents who do.

Our ambassadors in foreign lands are often totally ignorant of the tongue of the soverigns and courts to whom they are accredited, and are often victims of imposition from the underlings in their own office ; and the same is often true of those appointed to rule the races that have recently become subject to us. We have been strangely provincial and linguistically insulated from the great family of nations, and have thus grown singularly incapable of profiting by the experiences of other lands, although we are now slowly improving in this respect. It would have been better for the past and present and future if the proportion of youth studying ancient and modern languages had been exactly reversed. Nothing gives such insight into and respect for another country as to study its language and thus to get into touch with its soul. To do this, to feel the aspirations, to know the achievements, to be spurred by the sentiment of emulation and rivalry and seek the virtues, and to avoid the errors and vices of other countries in which the Zeitgeist is now weaving the complex web of history, to realize that there are other excellences than ours, to be shamed for our political and social shortcomings by others' merits,—this and not converse with the past is the new, larger and truly humanistic culture of the present and of the future, toward which we must now strive ; for content and not form must lead.

THE TEACHERS IN GERMANY DURING THE RENAISSANCE AND REFORMATION

By J. A. Munson

Origin of the German Public School

Some scholars would have us believe that the ancient Germans possessed public schools long before they came in contact with the Romans, schools in their primeval forests—*scholae sub quercu*—in which the priests taught the youth their wisdom and religion. This assertion is rather doubtful and possibly prompted by a pardonable national pride. More credible is the statement that about the year 600 A. D. there were schools for children in a few places in Germany in which Christian teachers, pious monks and devoted bishops taught the children not only religion, but also reading, writing and arithmetic. But they were only faint gleams in the universal night. Centuries had to pass before the need and reasonableness of popular education began to be recognized by men in authority. During the age of chivalry the strong will, refined manners and an active, practical life were of more consequence than learning. The highest honor was then won with spear and lance on the tilting ground and in the splendid tournament. Few, if any, had such advanced views on education as Charlemagne and the brilliant *savants* whom he gathered about him at his capital, Aix-la-Chapelle. The time was not yet ripe for the realization of that sublime thought—a universal public school—that the great Emporer cherished. Centuries had to pass before a conscious need created it. Charlemagne's great conception was, indeed, a prophetic foregleam of our modern public school, nothing more. For many centuries after his death the densest ignorance and intellectual indifference prevailed. A great part of the clergy is said to have been illiterate, unable either to read or write. Authors differ widely regarding the illiteracy of the masses during the middle ages. There are some who assert that at the end of this period, the common people were better instructed than the nobility and persons of princely rank. As instance is cited landgrave William I, of Thuringia, who, shortly before his death, in 1407, said that he had never gone to school and, hence, could neither read nor write. See (3) Vol. 2, p. 65.

The same is true of Wolfram von Eschenbach, author of the Parzival, who lived about two centuries earlier. L. Geiger,

in his work, *Renaissance und Humanismus in Italien und Deutschland*, p. 387, says, referring to the time before the reformation, that there existed lower and higher schools everywhere. And he quotes a theologian who in the year 1470 wrote: "Children ought to be sent early to schools with respectable masters." "Documents, moreover, show that the schools were well attended and the teachers highly respected." But as great an authority as K. A. Schmid says : "Recently the attempt has indeed been made to represent the positions of the teachers in the 15th century as altogether satisfactory and respectable ; but the proof seems to me but little successful. The evidences are too numerous which prove the contrary." (13. Vol. 22, p. 121.) In an age of wars, feuds, general intellectual torpor, and especially serfdom, or bond-service, with its abject poverty and wretchedness, such general education of the masses as Kriegk and Geiger believe prevailed, is extremely doubtful. Modern Russia, with a population of eighty per cent. illiterates, is an illustration of what mediæval Europe must have been.

The true origin of the German public schools must be sought in the spirit manifest in the conflict between the cities and the clergy, or rather, in the antithesis between secular and ecclesiastical interests. This division of interest reveals itself in the disputes, long and fierce, between the popes and the German Emperors, when blood flowed freely. In these struggles the cities usually sided with the secular power. With the growth of trades and commerce, it soon became evident that the church schools, where as a rule, only the mere rudiments of religion were inculcated, were totally inadequate. The Hanseatic towns, especially, as their business and commerce grew, required men trained above all, in reading, writing and arithmetic. This practical need gradually called into existence four kinds of schools, viz.:

(1) Writing schools,
(2) German schools,
(3) Girls schools, and
(4) *Winkel-* or *Klippschulen.*

The last or fourth were private schools run without the permission of the authorities. Efforts were frequently made to suppress them, but in vain, a fact which proves that despite their great imperfections, they met a practical need of the times. All these schools resembled each other in this, that they taught reading and writing. From the church schools they differ principally in their strictly practical aim and in laying no stress on religion and ethical training. This latter fact was one reason why the reformers either suppressed or limited them. But another reason for this act was the desire

to establish *public* schools where better and more efficient instruction would be given, instruction that should fit the young people for real, practical life, so that "sie sich in der Welt Lauf schicken könnten" (they could adapt themselves to the ways of the world), to use Luther's own words on the subject. New social conditions always call forth new truths, new institutions. The human mind, awakened out of its age-long sleep and aroused to intensest activity through contact with classic culture, and classic ideals in art and science, would very naturally demand a more universal dissemination and more efficient means for the propagation of this divine seed. Without fear of contradiction it can be said that the practical spirit and the glowing, unquenchable enthusiasm and love of learning inherent in the altered social conditions of the renaissance period gave birth to the public school. The church has always been conservative and having, especially in the past, had her eye fixed on heaven rather than on earth, she has repeatedly failed to know and meet the needs of a certain period, as well as adapt herself to a new environment caused by a ceaseless evolution. The church is, like habit, one of the most tremendous conservative forces in human society. At this time when a practical and secular spirit in education was making itself felt, she was not ready nor disposed to encourage and promote it, but rose in opposition. It is only quite recently that Christian people begin to glimpse the sublime truth that there is no opposition between the religious and secular interests and concerns of life. Had this been recognized from the first, all conflicts would have been avoided. But the city school had centuries long struggles with the church. Often the city was placed under a papal ban. In 1309 Glogau, and in 1324, Nordhausen, were thus put under papal interdict because incensed by the obstinate opposition of the clergy they had ejected the latter by force. Very severe punishment was inflicted on them and they were compelled to close their schools. However, a new one was soon opened which continued to exist until 1525. In Leipzig the struggle concerning the founding of the Nickolai school lasted 116 years. Many such cases might be cited showing the clergy's violent opposition to the new schools, the pope, with few exceptions, seconding them with his then greatly dreaded power of excommunication and interdict. But it was all in vain, the new spirit was destined to be victorious. In the reformation it gathered new strength and grew until it blossomed forth in the modern public school, the *alma mater* of the whole world. The church's claim to be its real founder rests on a confusion of historic facts and the ignoring of its essentially practical and secular character. It is perfectly true

that the clergy were enjoined, at a very early date, to teach the children prayers, hymns, and articles of faith—this practice was continued by Protestants also—but can certainly not be called public school instruction. What the servants of the church did was only what a pious mother or a good maid-servant might do, viz.; teach the children in the family to pray and have them repeat what they had learned by heart. If the public school had grown out of this pious custom, it ought to have started first and become universal in countries where the church had absolute sway. But this is not a fact. (1, Vol. I, p. 7.) A. Hauber in his article *Volksschule, Encyklopädie des gesammten Erziehungs-und unterrichtswesens* Vol. 10 says, speaking of the German schools where reading, writing and arithmetic were the chief branches of instruction: "These schools sprang rather from the need of city life, from the care for that part of the people which was engaged in trades and commerce through an endeavor to secure educational opportunities for the people as a whole." And he adds that the founding and regulation of the school system was chiefly the work of the civil authorities in Germany, of course in connexion and co-operation with the clergy.

As regards the age of the secular school in Germany, nothing definite can be ascertained. The earliest record is found in a chronicle of the city of Lubeck for the year 1262. It is there stated that the city has received permission from the clergy to establish four *dudesche Scrifsculen* (German writing schools) with the strict provision that only German, reading, and writing may be taught and *nota bene*, that the schools must be under the control of the Scholastic. As soon as they desired a change of these limitations they came at once into conflict with the church which replied to the city council's request with an interdict. Not until 1418 was a compromise effected. The Scholastic then retained the right to appoint and discharge the teachers and superintendent of the schools. The teachers were also required to pay the Scholastic one-third of the school money (salaries did not yet exist). That they would do this honestly they were obliged to swear by God and His holy gospel. These facts show that these disputes between the city and the clergy had not merely a pecuniary cause, the school money, as Prof. Paulsen holds, but that they involved also a question of power. The church desired to mould, direct and control these schools.

J. N. Becker in his History of the Grand Masters in Prussia, published in 1798, asserts that Winrich von Kniprode founded schools for country children as early as 1351-1382. Winrich is there said to have secured able teachers from other parts of Germany and to have placed them under the care and direc-

tion of the priests in the different villages and hamlets. These teachers then in their turn educated other teachers. In this way he is said to have been able to establish a school in every village with at least sixty families. In these schools the children were taught the German language, reading and religion. But Becker's story is doubted by many scholars and contradicted by others. Such a state of popular education certainly fits the 18th century rather than the 14th. Fr. Wienecke says, "No village or sexton schools existed in Mark Brandenburg before the reformation. In the report of the school inspectors from 1540 to 1542 the income of the sextonships is carefully specified; nowhere, however, is a school mentioned." See (15, p. 769.) Nevertheless, sextons who could read and write probably taught the children these things. But we know that such sextons were very rare. Wienecke's recent researches would tend to show that Becker's early account is a gross exaggeration, if not a pure fiction. Even after Luther had given a powerful impulse to the education of the common people by his fiery enthusiasm and his earnest appeals to cities and rulers to establish common schools, and his learned colleague, Melanchthon, the *Magister Germaniae*, had published in 1528 his plans for popular education, the growth of the public school was exceeding slow. The cause of this sad state of things is well expressed by Konrad Fischer when he says: "No one felt either a divine commission or a lively impulse of the heart for the extension of popular education. . . . The establishment of country schools was a slow process even where the reformation had been entirely carried through. The church was satisfied when the clergyman or sexton taught the most necessary articles of faith. Desires for the introduction of reading and writing were present, but not in positions from which the promotions of the schools could be expected." And again he says anent the same subject: "The combination of reading with drill in the catechism is the characteristic feature of the common school, and those authors are right who from this arrangement derive the general founding of the German common school through the reformation. But the universal introduction of such reading schools in the country cannot be said to have taken place before the end of the 16th century. Reading as a branch of instruction in child education (*Kinderlehre*) was an exception, simply because sextons who could read were lacking. For instructing the children in the catechism the sexton was prepared by the minister." In view of these facts Becker's rosy picture of the 14th century must be taken with a great deal of allowance.

The Teacher

We shall now describe very briefly some of the various kinds of teachers, what sort of persons they were, their education and preparation for their profession, their duties, their social standing, their salaries, the classroom, etc.

The Sexton Teacher

The sexton of the German evangelical church had six different names, and filled in olden times many more offices than these names indicate. He was called Kuester, Kirchner, Gloeckner, Messner, Opfermann and Sigrist. As time passed new duties were assigned him. Originally he had to ring the bells, keep the church clean and in good order, open and close it whenever meetings were held, lead the singing when the country churches had no organ, take up the collection and assist the minister at the administration of the sacraments. Occasionally, when the minister was prevented, he was obliged to take charge of the usual instruction in religion, which consisted chiefly in hearing the children recite by heart the essential parts of Luther's catechism, scripture passages and prayers. This occasional supply teaching soon became a custom and catechetical instruction became one of the sexton's regular duties. In the church regulations of Saxony of the year 1533 it is required of the sextons that: "They shall at times, especially in winter, teach the young, and also the rest of the people, the Christian songs and faithfully and properly help them sing in church at mass and before and after the sermons." Later the church authorities required that "they should call together the children and young people Sundays at noon in the neighboring villages belonging to the parish and read to them and have them repeat Dr. Martin's smaller catechism so that the youth may not be neglected; this has been the duty of the sexton since olden times." The latter statement can, of course, only refer to a very small part of Germany. It is plain that such teaching did not require much education, ability to read being quite sufficient. But the ability to read was often considered of less importance than a strong, clear voice and a ready willingness to do all sorts of menial services for the worthy pastor. Even in Luther's time, and long afterwards, very few sextons were able to read. In 1556, or ten years after Luther's death, there were in all Low Saxony but seven sexton schools. When we bear in mind that the great reformer was a native of Saxony and spent all of his active life in that country, we can form a fair idea of the slow progress of popular education. Owing to the dearth of even these low grade teachers it is not surprising to find the following provi-

sions in the school regulations of Electoral Saxony of the year 1557 : "Poor people without education are permitted to hire a poor school boy to teach their servants the catechism and church hymns." When in 1552 the establishment of schools in Nassan was being planned, it was found that all the sextons except one were unable to read, and the latter had no inclination to teach. "Very few felt a divine call to teach the children." About one hundred years later things had greatly changed; for then the village schoolmasters with university training were quite numerous. Of the schoolmaster at Rastaetten in 1620 the following record is preserved: "he has studied at Hersfeld, Bremen and Marburg;" of a second, "he studied at Mayence, Cologne and Heidelberg;" and of a third, "he has studied at Cologne, Mayence and Heidelberg." In 1617 a country schoolmaster near Goettingen was discharged because he could not decline the Latin adjective *felix* properly. Besides all the duties enumerated above the sexton had to lead the prayer meetings in some neighboring village belonging to the parish. The sexton at Schlierbach in Lower Hesse, for example, had to hold the weekly prayer-meetings in the village inn before the schoolhouse was built. For each such *Sonntagsandacht* he received an Albus (30 cents) and a drink of whiskey. Being practically the servant of the minister he was often obliged to do menial work in the former's house, garden, etc. When the pastor went to officiate at an affiliated church, the sexton had to carry the ministerial robe and official vessels, or act as the minister's substitute by reading a sermon to the congregation. The duties of the sexton schoolmaster grew as time passed, but always in the direction of the church, not of the school. Sometimes he filled the office of village and court clerk, as may be learned from the autobiography of the famous knight, Hans von Schweinichen. One of his most important duties was to have charge of the village flour scales, because he was frequently the only one in the whole community who could write and figure. This he performed with great alacrity because, at the same time he had an opportunity to hear all the news and the gossip of the place and vicinity.

Most of these early teachers were artisans before they entered upon their new duties. Ability to teach was certainly desired, but was not a qualification that decided the election of a man. When in the course of time ability to read was required the position of sexton teacher lost its attractions for many, because teaching children to read required much more time than the Kinderlehre (catechisation).

His salary was shamefully small. In 1529 the following order was issued by the church at Altenhofen, near Leisnig, that the pastor, as long as he filled the position of sexton

teacher should, in addition to his salary as minister, receive that of sexton also, which consisted of 8¼ bushels of grain, 65 home-baked loaves and 10 dozen eggs! All earnest advice by bishops and others to support the teachers decently, availed nothing, because there was neither law nor compulsion, and worst of all, no intelligent appreciation of popular education. The testimonies of numerous contemporaries give us a very clear conception of the teacher's wretched condition. Only a few can be cited. Speaking of this subject Luther says: "I am astonished that honest people are still willing to become teachers." Johann Matthesius expresses his feelings more boldly about the year 1550. "Schoolmasters and priests," he exclaims, "might indeed rot in poverty and dirt!" In 1588 Nikodemus Frischlin complains of the scarcity of good teachers, but admits that a capable man cannot be blamed for keeping away from such a miserable profession." "Men," he says, "who have spent the whole day in the stench and noise of the boys and have become half consumptive, half deaf, must, in many places when they return home, eat the bread of misery and drink the water of sorrow. If examples were not distasteful, I could mention cities where the swineherd and cowherd receives a larger salary than the schoolmaster!" Eobanus Hessus, the celebrated friend of Melanchthon, who had been rector or principal at Erfurt and Nuremberg and, hence, speaks from his own experience, says: "What compensation do we get for our pains? Fasting, vexation, consumption, disease, and constant cares. Every other profession supports a man; terrible poverty oppresses the school teacher, and the supercilious pride of others utterly humiliates him; every simple clerk, pettifogger or mendicant monk has the preference. Thus pale old age overtakes us in the very spring of life. Oh, rather death than this profession!"

Since he had to live the teacher was given certain rights and privileges. In Samland, East Prussia, for example, he had liquor and huckster license. On Sundays it was therefore very lively in the sexton's house after the divine service when those attending the church made their purchases and strengthened themselves with a few drinks for their homeward journey. Later on improvements were attempted. In 1568 the Bishops of East Prussia ordered the farmers to pay a school tax of 8 shillings per acre. Cloister property, confiscated by the reformed governments, was also used for paying teacher's salaries. In Electoral Saxony every child had to pay the teacher 2 pfennig—half a cent per week. Thus the teacher's meagre support was provided for in different ways in different localities.

The discipline which the sexton teacher learned from the

rector and teachers of the Latin schools, gives us a rather unfavorable idea of the German teacher in those early days. Entering a dingy, wretched looking room, where the children, for lack of benches sit on the bare ground (for as a rule wooden floors did not exist) you hear frequent scolding, cursing, threats, reproachful remarks about the child's physical defects, etc., alternating with terrible blows. Fechter, in his history of Basel, says: "They (the teachers) impress upon the boys how to behave by tying them to the bench, by threats, blows, pulling of the hair and ears. Sometimes they torment and treat them in the manner of barbarians and hangmen, striking holes in their heads, squeezing their fingers in such a way that the blood issues from under their nails, tearing bunches of hair from their heads and even stepping on them and kicking them with their feet."

Such disciplinary measures do not point to a very high culture of heart and mind on the part of the teachers. Still, we must not judge them by our standard. We must remember that such manners and customs were common among all classes at that time. In the 16th century corporal punishment was universal. Even aristocrats, who were the special representatives of culture and refinement, used to cuff each other's ears when they became angry. The Silesian knight Hans von Schweinichen (1552-1616) relates in his diary that his prince, the Duke of Liegnitz, struck the Duchess with his own hand, and that without causing any rupture in their marital relations.

The Teachers of the Latin Schools

At the end of the middle ages every large town in Germany had high schools for the education of the sons of the higher classes. Most of the teachers had studied theology at some university, but some had no higher education. About one-third had the degree of A. M., one-third A. B., and one-third had no academic training. They did not choose theology because the school was under the auspices of the church, but because the teacher's profession was looked upon as a necessary evil that an educated man had to endure, or to use a then current figure, as the purgatory that the young scholar was compelled to pass through before he could reach the position of pastor, where, free from the toil, brain-fag and vexations of the classroom, he would find his heaven of rest and contentment; Luther also desired that teaching be made a preparation for service in the church. The great reformer was unbiased enough to recognize that, under then exisiting conditions, no well educated man could be expected to make teaching his life work. Therefore he says: "When

a person has taught for about ten years he may, with good conscience, stop. For the work is great and is held in low estimation."

Students, of theology, law and medicine, took up teaching as a makeshift until something more remunerative and agreeable could be secured, a state of things identical with that of our own country at the present time. Teaching was just as unprofessional in Germany long before and after the reformation as it has been and still is in the United States. Such a thing as the *Philologenstand* in modern Germany did not exist. Owing to the gross and brutal treatment prevalent at the time, the teacher often lacked that personal refinement and culture of heart and mind that is a necessary qualification of his modern representative. Many of these educators in the Latin school of mediæval Germany were, besides, great ignoramuses. It is both interesting and instructive to read what the greatest scholar and humanist of genius of this epoch, viz., Erasmus, has to say on this point. He draws a drastic, vivid and repulsive picture of a class of pedagogues in his own day. He says: "How strange it must have seemed to the boys, who, scarcely four years old, were sent to a school conducted by an uneducated, boorish, immoral teacher, not quite right in the upper story, after having had attacks of lunacy and epilepsy, or even what is called the French disease! For in our day there is no one however wretched, useless, insignificant whom the common people do not consider fit to conduct a school. And how proud they feel when they have the school scepter, how they rave, what a rule they carry on, not among beasts, as a wag puts it, but in the presence of the young, who ought to be treated with all gentleness! It should not be called a school, but a chamber of torture; for when the blows of ferules and canes are raining, nothing is heard there but shrieks, sobs, and gruesome threats." Full of anger and righteous indignation Erasmus calls these pedagogues "torturers and hangmen." "Just think," he says, "how many happily gifted minds those ignorant hangmen are able to ruin, men puffed up with imagined learning, whimsical, given to drink, hard hearted, who whip for the fun of it, and have such a terrible disposition that they find pleasure in the pain of others. Such creatures ought to be butchers or hangmen, not educators of the young." If Erasmus were the only one of his age who gave us such a pen picture of the city schools, we might think it considerably overdrawn, possibly a prejudiced exaggeration. But other men give us similar pictures from the same period, as for example, Nikolaus Hermann, 1480-1561, author of evangelical child and cradle songs and other religious books, Erasmus

Alberus, 1500-1553, a teacher and minister in fifteen different places, a zealous and staunch Lutheran, and the humanist, Johannes Butzbach. The last one says in his autobiography: "The scholars generally called the assistant teacher the 'hireling'." Then speaking of his own experience he relates: "He had the clothes torn from the body of the truant boy and then had him tied to a post; and now the cruel man struck me in the most violent, unmerciful manner and with all his might with rods, while the whole school was obliged to sing a song." The author, however, adds that the teacher was in this case taken to task, chased away and an Erfurt *baccalaureus* became a Wittenberg policeman. Of course, we must not suppose that all the teachers were as brutal and unfit as those just described. Nevertheless, the generality seem to have been men of coarse vein. As already intimated, the cause of this lay in the *Zeitgeist*. The life of all classes was then low and vulgar, as compared with our own. Ethical evolution is slow, and innumerable factors have, since that day, been at work to bring about the gentler and humaner spirit of our times. Even the universities, the highest seats of culture and learning were, during the middle ages, characterized by a low, immoral spirit. Luther calls them "great gates of hell, inventions of the devil, and murder dens."

The teachers in the Latin schools were the following:

(1) The Schoolmaster or Rector.
(2) The Cantor.
(3) The Gesellen, or Assistants.

The first two were generally clergymen with some university degree who looked upon their profession as only a stepping-stone to the ministry. The term schoolmaster at that time conveyed a greater sense of dignity and respect than at the present, and the head of a Latin school was quite willing to bear that title, often signing himself simply *Schulmeister*. He was chosen by the city council for one year only, being, as a rule, a theological student, very rarely a layman. He is often given the power to choose his own assistants. As soon as he has been elected he is given a so-called *Haarpfennig* as earnest money and is directly conducted by a representative of the council to the schoolhouse. This is often low, dingy, and dark, with broken window panes pasted over with paper. The rector is allowed five pfennig—one and one-fourth cents—annually for such repairs. The classrooms have no floor, and not benches enough for the scholars, many of whom must sit on the bare ground just as in the sexton or village school. On the wall is a wooden blackboard. The rector has but one bench. On the ground floor are the classrooms, cheerless and uninviting. On the second or top floor are the rooms for the

rector, the cantor and the assistants. The noble council assigns to the first two a room each, or two small ones. The assistants get one room together and a bed each. No teacher is allowed to share his room with any outsider. Sometimes the city furnishes fuel for heating purposes, but often fails to do so, in which case the students bring wood with them, which they have stolen on their way to school. In the larger and richer cities conditions were, of course, better. The above description applies to smaller and medium sized towns.

The rector has to choose his assistants from educated adventurers, run-away monks, discharged clergymen and poor students, who were glad to teach merely for board and lodging, the city council cared nothing for them, the rector hired and discharged them just as he saw fit.

How were these teachers paid and supported? On this subject authors differ exceedingly. Some writers, as we have seen, claim that there were more and better schools in Germany before than during, and centuries after the reformation. So this class of writers hold that the teachers were better paid before than during and after the reformation. Says one author: "The city school teachers were everywhere so well paid that to the end of the middle ages we never hear them complain." (3, p. 67.) The historical fact that before the reformation, as a rule, the teacher received *no fixed salary* divests such assertions of all credence. The truth is that the city or Latin school teachers like all the rest received starvation wages. Of course there were exceptions. "In view of numerous testimonies at our disposal from 1450 to 1520 the attempt should not be made to dispute this." (13, Vol. 2, p. 121.) Erasmus tells us that grooms and keepers of falcons received larger salaries than teachers. The first attempt to raise the teachers' salaries was made by the reformers (4, p. 417).

In certain parts of Germany the rector and his assistants or *collaboratores* had free board, *i. e.*, they had the right to go from house to house, those assigned them, and receive a certain number of meals free. This custom was variously called *Reihegehen*, *Freitisch* or *mensa ambulatoria*. It was naturally looked upon as a favor extended to them, and consequently very humiliating to the profession. That it was not given gladly and unstintedly is quite plain. In 1638 a school regulation impressed upon the teachers who enjoyed the *mensa ambulatoria* that they must not sit too long at the table in order not to appear burdensome to the citizens. This custom was not abolished till the 17th and 18th century.

As already stated, before the reformation the teachers received no fixed salary, but had to put up with students' fees

(*Schulgeld*), small and often tardily paid. It differed, of course, in different parts of the country. In some cities the rich scholars were required to pay 2 shillings quarterly, the poorer ones half that amount, and those destitute of means went free. There were also various ways and customs in vogue for increasing the rector's meager income. Some strike us moderns as very odd. A few only can be mentioned. If the rector allowed a student to go home at Christmas or some other holiday, said student had to crawl between the rector's legs, while the latter gave him a slap behind. For this performance the student had to pay the rector one penny called *Austreibegeld*. If a large scholar was caught speaking German instead of Latin he received for each offense one blow with the ferule, but he had his choice between paying one farthing for three offenses or else receiving the three blows. The money went to the rector. Frequently the rector filled quite a number of offices, as for example that of organist in the church, sexton, and clerk of the town council, usher and table director at weddings, baptisms, etc., yes, even tax-collector. On holidays, except Christmas, the pupils were expected to make him a present of something. At funerals and weddings, where he usually officiated, it was customary to remember him with a gift. On Palm Sunday he generally received a rooster. The magistrates also permitted the children to bring him cherry stones for his beer. The kernels of these stones were supposed to give the beer a bitter and wholesome taste good for the stomach and sharpening to the appetite.

Half of the regular students' fees belonged to the rector, the other half was equally divided among the other teachers, viz., the cantor (whose duty besides teaching was to lead the singing and select all the Bible lessons to be read) and the assistants (*Gesellen* or *locati*). The teacher in the lowest grades received as much as one in the higher. For strange to say, at that time, the authorities reasoned thus. Although the teacher in the lowest grades has not the learning and preparation of his colleagues in the higher, he has more children under him and therefore much more work. This approaches the advanced idea of Richard Mulcaster (1531-1611) who, as Mr. Quick says, "has the boldness to propose that those who teach the beginners should have the smallest number of pupils, and should receive the highest pay." "The first groundwork would be laid by the best workmen," says this remarkable Elizabethan schoolmaster.

In many places it was customary for the clergymen-teachers to board with the church officials, for example, the pastor. Being thus under two masters, viz., the town council which hired them, but paid them nothing, and the church, which fed

them, they felt themselves under no real obligation to either, and the work would naturally suffer. Now, since they were obliged to lead such a precarious and wretched life, often having to submit to most humiliating customs, as for example the *mensa ambulatoria* already mentioned and the sending of school boys with the so-called alms baskets, the boys being often dismissed with coarse jeering remarks, we are not at all surprised to find that their social standing was very low, and that they were ignored and looked down upon. This was certainly the rule in smaller towns.

Their Training

The training of many, perhaps the greater number, was very deficient. This is proved by many contemporary records. Felix Faber, who wrote a chronicle of the city Ulm about 1490, says that among thousands of clergymen scarcely one had even seen a university town, a *magister* or *baccalaureus* was looked upon as a wonder. A little later the burgomaster of Bierstaedt in Mark Brandenburg gives a sad picture of teachers as well as students in a speech at the dedication of a Latin school. "The scholars," he says, "remain in school till their 30th year and finally learn grammatical trifles which are of no use to them, and in all other branches they are ignoramuses like *their teachers*, who consider a man able to read Greek a wonder; for to understand it is an unheard of thing."

Their Duties

The rector's task was not very heavy. He never taught more than three hours a day, but longer hours were required of his assistants. Still their work was comparatively easy; for they had no papers to correct, and no preparation of the lessons outside the classroom was necessary. Instruction consisted merely in dictation of various exercises, assigning and hearing lessons learned by heart, such as prayers, articles of faith, psalms and hymns—all barren memory work—and explanation of the catechism. Song and Latin were the chief and most important subjects of instruction in these early Latin schools. The elementary arts, reading, writing and arithmetic were also taught.

Their Leisure

The teachers of the city or Latin school had but few days vacation during the year, viz., at Christmas, Easter, Whitsunday, Lent and St. Michael's day. In the dog days they had half a day free when the heat was too great and one hour when "poor sinners were executed." When the teacher had

pressing business and desired to go away, he might do so, provided he secured a substitute.

Character of the Teacher

Many school regulations and old records throw a strong light on our mediæval colleagues and certainly prove that the world is slowly advancing. The fact that such rules and restrictions as the following were necessary, is evidence enough that the taste and moral standard of the teacher have been raised. The authorities interfered more directly with the liberty of the teacher during the middle ages than now. The city council, which had gradually acquired control over the school, soon assumed the right to prescribe the dress a teacher should wear, and how he should behave in society. This was done in sharp, unequivocal terms and with serious threats. The school regulation of Brunswick for the year 1596, after commanding that the teachers must profess and defend the pure gospel, continues to lay down the following injunctions:

"The teachers must, as regards dress, gestures, words and actions, appear in public in a respectable, inoffensive manner. It will not at all be permitted that they come before the young or decent people without the clerical frock and mantle. Nor must they or their pupils wear high, broad-brimmed hats, padded hose, or wide, knightly sleeves, all sorts of many colored, gaudy stockings, and all such unbecoming things that are in fashion and which are opposed to respectability and their profession.

When any one is found guilty of blasphemy, sorcery, frivolous use of God's word, defiance, slander of superiors, useless disputes, or causes malicious quarrels, and factions, carries murderous weapons or is given to drunkenness, gambling, cheating at cards and mischievous tricks, holds secret drinking bouts in public inns or taverns, cook shops, disreputable, suspicious places, and takes part in nightly street life and uses disgraceful, vulgar language or behaves in an offensive way at banquets, marriages, writes or distributes lampoons and libels, or is found guilty of other public vices, then, as soon as it becomes known, the teacher shall be deprived of his title and position." For, the council adds, "as long as such sins are tolerated school affairs cannot be improved."

Another regulation with reference to the superintendent's visits to the schools brings out other traits of the teacher. The reformers and their successors instituted regular visits to the different schools. This custom was first established in Saxony and later in South Germany. The regulation also provided that the superintendent should examine the students whenever he pleased, and ask questions about any part of the

subjects they had studied. For it had been discovered that the teachers were in the habit of distributing the questions to be asked by the visiting examiner, three or four weeks ahead. But the regulation seems to have had little effect, because—and this proves the total incapacity of many of these old time teachers—the record tells us that the clergyman-teacher was often unable to see any difference between reciting what had previously been committed to memory and an intelligent, original answer. It would appear also, that the visitors did not inspire much respect. In the presence of the distinguished visitors the teachers might be as harsh and unkind towards their pupils as on any other occasion. This may be inferred from the following school regulations: "When now the superintendent and his assistant have begun the examination, the colleagues (*i. e.* the teachers) are in their answers, to refrain from sarcastic remarks and insinuations in the presence of the boys." This prohibition was doubtless timely and necessary; for, not only many Germans, but other European teachers are, to this very day, given to harsh and sarcastic remarks in the presence of the boys, as the writer knows by experience. When we remember, that, since time out of mind, corporal punishment had been the customary way of inspiring fear and respect in children and young people, it is not at all surprising if the teacher's words, at times, resemble the whip. It is his bounden duty to whip naughty and disobedient boys. When the schoolmaster is installed in his office he wears his long flowing gown and his round cap and receives in the presence of the assembled boys, from the wise and dignified city council, *ferulam et baculum* as a visible sign of his authority. Thereupon the council strongly and explicitly enjoins upon him to use these means of punishment diligently, or else lose his position. The people of the middle ages believed firmly in King Solomon's advice not to spare the rod. In 1567 a teacher at Heidelberg was discharged because he "would not use the rod on the youngsters!" He considered it unreasonable to whip fellows nineteen years old, but the authorities thought differently.

On a beautiful summer day the scholars had an annual holiday called *Vergatum-Gehen*, when they went into the woods to cut and bring home *virgae*, switches and rods to be used in the school during the year. This custom was continued in some parts of Germany till the 19th century. It was by no means a sad day for the young people, but an occasion for fun, music and dancing. This shows the important part that corporal punishment played in mediæval German education. It still exists in European countries and has a wholesome effect when used wisely and with discretion. A young Englishman

who was amazed at the behavior of American students, told the writer not long ago, that he received a good caning at Harrow when eighteen years old. The total abolishment of corporal punishment from American schools and homes is not wise. Said a lady, who, for many years had had the unenviable privilege of teaching neglected, naughty and ill-behaved lads: "American boys should be put into a barrel and fed through the bung-hole till they are 20 years old." Boys are too often allowed to follow their own sweet will without any punishment following. Liberty is thus abused. We should ever observe the splendid motto, expressed in all the phases of the well-balanced, symmetrical Greek: "Nothing in excess."

The Private Teacher

This class of teachers consisted mostly of wandering scholars, clergymen and students whose strongest passion was *Wanderlust*. They were very numerous all through the middle ages. As early as the 5th century there were many priests who led such a wandering life and may be regarded as the prototypes of the *scholares vagantes* of a later age. Synesius, bishop of Ptolemais (410-431) complains of these *clerici vagantes* because of their unsettled and parasitic life. Their successors in later centuries gave farmers and other classes of people cause for the same complaint; for they actually degenerated into a veritable *Landesplage*, becoming thieves and cheats of every description. Their general character is drawn in glaring outlines by many contemporary writers. Luther in his virile, blunt and incisive language says of them: "Such towns as will not have good teachers, now that they can be secured, ought, as formerly, to have *locati* and *bacchantes* (the last word is probably a corruption of *vagantes*)—stupid asses who cost money enough and yet teach their pupils nothing but to become asses like themselves." Giesebrecht, in an article in the *Allgemeine Monatsschrift für Wissenschaft und Literatur*, 1851, quotes the words of a contemporary monk Helinaud: "The scholars are accustomed to wander throughout the whole world and visit all the cities, and their many studies bring them understanding; for in Paris they seek a knowledge of the liberal arts, of the ancient writers at Orleans, of medicine at Salernum, of the black art at Toledo; and in no place decent manners." These happy-go-lucky fellows were quite Epicurean in their habits; for they had a patron saint called Goliardus Episcopus, from whom they were nicknamed Goliardi or Goliardenses. Golias is probably derived from the Latin word *gula*, and would then point to their gluttonous, intemperate life. They were also known under the

name a-b-c-shooters, indicating their twofold occupation, viz., their elementary studies and their way of gaining a livelihood. The latter was done by throwing (shooting) stones at domestic fowls. Thomas Platter (1499-1582) in his autobiography gives a vivid and realistic picture of such a performance. Possibly our own expression, "teaching the young idea how to shoot," is historically connected with this mediæval term.

While wandering thus from country to country, from school to school, chiefly to satisfy their *Wanderlust*, these students acquired not only some theoretical information but also knowledge of men and the world at large. Some of them were hired by the rector of a city school, as already intimated. But they were also picked up by noblemen and wealthy persons to become private tutors of their children.

It certainly seems strange that even the higher classes, at this time, would intrust their sons to such incompetent, ill-prepared and often immoral teachers. It must not be forgotten, however, that, although there were some men who loved culture and education, were inspired by lofty ideals of the teacher, and set a high value on his work, for example, the humanists and later Jesuitic educators, like Father Sacchini who declared, "*Puerilis institutio est renovatio mundi*," still intellectual lethargy and indifference was the rule throughout mediæval society. Still the spirit prevailed that characterized the knights who, during the centuries preceding the renaissance and humanism, scorned a man of letters and cared only for tournaments, hunting, court-life and especially the society of ladies.

A wise Greek reproached his countrymen for choosing slaves as educators of their sons. The great Erasmus follows his example in his book *Declamatio de pueris ad virtutem ac litteras* etc. Here he points out in his keen-edged satirical manner that skillful, experienced men are selected to work in the fields, to build houses and take care of the horses. "But," he says, "if any one is absolutely useless because he is lazy or silly, yes, even dissolute, then he is made teacher of the boy." The humanists agree in tracing this deplorable condition to the indifference and intellectual apathy of the higher classes.

But there were also men of high attainments as scholars and of unimpeachable character who accepted positions as private tutors. Since the time of the Greeks and Romans it has been a custom among princes, rulers and aristocrats to appoint educated men tutors of their sons. Philip of Macedon engaged the greatest scholar of all times, Aristotle, to educate his son Alexander. His example has been followed ever since by kings, emperors, etc. In mediæval times the students of wealthy parents were usually accompanied by tutors even at

the university. Wehrmann in the *Archiv für Kulturgeschichte*, Vol. I, gives us a picture of a better class of tutors. He quotes a contemporary document enumerating the daily routine of the Hofmeister or tutor of the Pommeranian princes, Johann Friederich, Ernst Ludwig, Barnim and Kassimir, who lived in the latter part of the 16th century. The tutor must instruct their royal highnesses not only theoretically in the *Lehre*, *i. e.*, religion, but also in good manners and virtues. He must be their servant, must dress them and comb their hair when they rise in the morning, and undress them in the evening, wash their feet, see that they get properly to bed; he must also rise during the night to see whether they are well covered or not. The subjects taught are catechism, Latin and writing. Most of the time devoted to study is given to Latin grammar.

Magerius, a Greifswald professor and a Frenchman, educated at the University of Orleans, was appointed tutor by Duke Philip of Pomerania to his sons in 1552. The learned professor gives a minute account of his duties and the daily routine. He teaches the all-important Latin, written and spoken, writing, French and music. Catechism and Latin grammar are the two most important subjects. He must devote all his time to his pupils, at work and at play. At the table, for example, he must keep an eagle's eye on them and see to it that they behave properly, eat and drink moderately, and avoid frivolous language and improper gestures.

Daniel Staubitzer, who attended the Torgan city school in 1574 tells how he secured a position as private tutor while there and how beside his regular duties in teaching and waiting on the boys, he was obliged to do all sorts of common labor and menial jobs, such as taking products to and from the market in a wheelbarrow, etc.

One clause in the contract drawn up between the tutor and his master strikes us moderns as very strange, viz., that the tutor must suffer for the mean tricks played by his pupils. If the boy commits a depredation that deserves a flogging the teacher must receive it.

In the Brunswick school regulation for the year 1596 is found, among numerous other rules, the following regarding the private teachers: "At the home of their employer they are to respect, obey and fear the master and the mistress, show themselves ready for service, never go out of the house without their knowledge and permission, much less stay out nights, be satisfied with the daily food and lodging, however simple it might be, and be submissive. Towards the children they must be friendly and gentle, awaken them at the right time, dress and wash them, comb their hiar and make them say their prayers, take them to and from school, teach them the cate-

chism, nice psalms and short prayers, help them to understand their school lessons, etc. . . . . As regards the property, money, food, servants and friends of their master, they are to show themselves honest, not cheat, steal or give away anything, restore to the master what has been found, not brawl, quarrel or fight with the servants, not do any harm to the master's house and provisions, not wash anything outside the house, not read the letters of other people, but be quiet, modest, honest and faithful."

Such in brief is a truthful account of the German schoolmaster in the days of the Renaissance and the Reformation as the writer has attempted to frame it with the aid of various authors and documents. It has seemed best to treat only of the three most typical and representative classes. The university and Jesuit teachers should be described if space permitted. The literature in regard to them, however, is rich and easily accessible.

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LITERATURE

Which College for the Boy? by JOHN CORBIN. Houghton, Mifflin & Co., New York, 1908. pp. 274.

The six chapters, most of which have appeared elsewhere and are here brought together, are Princeton, a collegiate university; Harvard, a Germanized university; Michigan, a middle-eastern university; Cornell, a technical university; Chicago, a university by enchantment; Wisconsin, a utilitarian university. The author writes in an attractive way and has evidently sojourned more or less at each of the universities he describes and at others. He appears to have consorted not only with the faculty but a good deal with college fraternity men, and he has some knowledge of foreign universities as his book, "An American at Oxford," shows. He is, however, first of all in his sympathies and in his mental traits a Harvard man and never can be anything else. Of course there are many types of Harvard men and he represents a unique species of the genus, one trait of which is to almost ostentatiously ignore the elements of a problem that are most apposite so that to the ordinary minds, there are striking gaps. Another is to meet criticism thus ignored by a very *ex parte* marshalling of facts to indicate the precise opposite, for instance, Owen Wister's criticisms, which are tingling in the souls of all of us who have Harvard degrees, are utterly ignored or rather met by assuming that Harvard is already a German university. This is perhaps the greatest *tour de force* in this engaging book. To call an institution that keeps school, that marks every recitation, has sprung examinations, grades, disciplines the boys, and still holds, I believe, to one or two required subjects with text-books and recitation, and which confesses annually that its graduate department is very inadequately organized, a German university is rather unique. This performance is particularly Harvardesque, since the country has one, and only one, German university, namely, the Johns Hopkins, that created the most important new departure of the last generation and added a new story to our whole educational system and which indeed is more unique than perhaps any other institution in the country, if one considers the educational history of the last thirty years. The author has the "high art of ignoring the pertinent" to a rare degree. He shows also the almost inflamed consciousness of the distinguished president of Harvard. There are repeatedly dark intimations of awful errors and of criticisms which must be brought forth with pains almost as acute as those of childbirth, but so far as these criticisms can be inferred, they are slight and rather trivial. The author, too, is candid enough to quote Professor Hart, who probably is a better representative of Harvard, at several points, but he is answered in a tripping inadequate way. Perhaps the best things in this book, when all are considered, is the author's candid appreciation of the great work of Chicago University, and still better and more surprising is his appreciation of the "utilitarian university," Wisconsin, and the movement to which he devotes a chapter, "The Farmer's Awakening." Of course Yale "cuts no ice" in this book, although there are several rather critical allusions to it and to its president. Probably none of the institutions described entirely fit the author's designation—Princeton has university aspirations and probably will sometime resent being made a typi-

cal college, Cornell can hardly relish the designation "technical," and surely there are many at Harvard who oppose the author's view that it is Germanized, for have we not heard for many years the claim that it is truly American? Mr. Corbin's book in fine is, despite these rather quaint defects, full of information, suggestive and stimulative and provocative of educative thought in a high degree, much more so, it must be said in truth and yet with sorrow, than any of the half-dozen volumes of addresses by our eminent college and university presidents that have appeared within the last few years. But to revert, it is a very heckle problem to characterize a big American university. It has so many facets that a clever mind can root up facts and aspects that justify every possible claim and ideal, and meet every possible criticism. If a university is generally thought a rich man's college or aristocratic and is stigmatized as such in some public way, the next week appears a mass of instances of utterly impecunious students who have worked their way, boarded themselves, and are ultra-democratic. If it is criticized as too large, there are a mass of well-worn arguments that size is of great advantage. If it is too small, then the advantages of little groups and few students to a professor are blazoned. If it is called utilitarian, behold a list of the size of the classes in Greek and in other humanistic and æsthetic lines are vaunted. If athletics is thought excessive, look at the grinds and the strenuous electives that are chosen. Indeed, every good thing is found and every bad thing is minimized and all honestly and all everywhere. As in an old sailing vessel, the ballast used to be made of big boxes full of refuse iron, broken chains, and anchors, laboriously moved from side to side to trim the ship according to the wind, so there are a mass of stock arguments and facts that are brought forward to meet every emergency. An institution which is assuming more and more of the features of an immense educational trust may be loudest and foremost in its official denunciation of trust methods in other departments. And so the merry whirl goes on; always "Pereant qui ante nos nostra dixerunt," which may be loosely translated, death or ostentatious ignoring of all those who said or did our good things before we did.

Why Worry, by GEORGE LINCOLN WALTON. J. B. Lippincott Co., Philadelphia, 1908. pp. 296.

It is very interesting to hear an experienced neurologist talk in this informal way. Neurasthenics who think they are all run down are all wound up. The ideal of being safe, well, may narrow the circle of both pleasure and usefulness like a disease. Worry is the disease of our age. It is connected with chronic indecision. If we think there is a fire in a stove it warms us; if we break a pane in a bookcase thinking it a window, we enjoy the fresh air. Faulty mental habits and fussiness were understood and their cure prescribed by the ancient Stoics who prayed for a tranquil mind, and would not labor to be either pitied or admired. "A merry heart doeth good like a medicine, but a broken spirit drieth the bones." Jealousy, cowardice, belittling, insistent thought, the New England conscience that ought to take lessons from near-do-wells, the feeling that we must be on time for everything, difficulty in making friends with the weather, interest in how we feel rather than what we do, exaggerated self-consciousness, that is always seeing ulterior motives, are all results of worry. In a storm at sea, we must remember that it is just as well to be eaten by fishes as by worms, that while a vessel may lose her bearings or strike an iceberg or rock, she may also not do so. Stage fright may be an obsession. These obsessions abound in children, who step on stones, avoid cracks, bite nails, count windows, and follow most of these abnormal

habits, which ought to be broken off. If they persist, an older boy will perhaps feel obliged to touch everything red or to touch nothing but the inside of bed sheets; for any of these may be coercive if they survive into adult life. Fussiness about the length of time our eggs are cooked, inability to sleep save in a sound-proof room, horror of certain noises, animals, foods, smells, crackling of a fire, great sensitiveness to criticism or ridicule, to new sensations, to change of habits, as wearing low shoes, respirators, dread of drums, tapping, going wild because people clear their throats or snore, retracing steps, all these are obsessions that may lead to ultimate break-down. A clergyman feared he had not greeted another on the street properly, others that they had not turned off the water, closed a vault, spelled aright, buttoned properly, put on a stamp. Others argue over the simplest proposition and many patients can out-discuss the doctor. All these are obsessions. A new medicine is often very effective for a few days on hypochondriacs. One allowed his hair to reach his waist, wears many underclothes and several blankets, and cannot extend his wrist from the bed clothes to have his pulse felt, cannot smoke a cigar since seeing the factory or drink without carefully inspecting the neck of the bottle for glass slivers. One enumerated a long list of ailments and was stunned when the doctor said: "What splendid health you must have to stand all these complaints." One always sits in church with the foot in the aisle to be ready to flee if there is a fire; another puts her money in the church box and in the car conductor's hand with a paper about it that she may not touch it; another would move things only with her elbows; the heart, tongue, and temperature are chiefly watched, perhaps the latter with a thermometer. Digestion and every tiny organic sensation is a danger signal. Young medical students fear the diseases they study. Eye-strain, probably, was the chief trouble of Carlyle's life, although he was, no doubt, a hypochondriac about his stomach. Neurasthenia sometimes especially affects business men who never gave a serious thought to health, home, family, art, or anything but money-making in their own life. Such men rush through Europe and never acquire the art of living with themselves as they are. One counts for a long time when he puts out the light at night until his eyes have grown exempt so that he would see a fire. "A worthy man will not insult me and no other can," and when enraged at others' blunders, "if he had our brain, he would have our job" are sedative thoughts. The best cure is children's books, working afield, getting next to nature. Sleeplessness is faulty mental habit. Vacations should come before we are exhausted. Indifference whether we sleep is the best way to put ourselves to sleep. There are many like George T. Angel, now eighty-four, who goes a week at a time with no sleep and for three months does not average more than two hours and who never had a good night's sleep but keeps well. When we feel that we must sleep now, we should say: "No matter, I can do it as well to-morrow night." Practise sleeping in any position. Nothing will be entirely satisfactory at any moment. Never think of things unpleasant after ten at night. Any one can stand what he likes, but only a philosopher what he does not like. "Why worry because the stork's legs are long and those of the duck short?" The most interesting of the occupation neuroses is the writer's cramp. One woman oversewed until she could only take short stitches. The golf arm is a case in point.

"Small habits well pursued betimes may reach the dignity of crimes." More than one sunbeam and life of the party is the cross-patch and fussbudget at home. "Will it never stop raining?" "Can't you see I'm busy?" "What *are* you doing?" "Whatever is is

wrong." One does not need brain to be a kicker—this the mule should tell us. Why not get happy when one is tired instead of cross? Exercise or a bath stops many a cold.

"Of all sad words of tongue or pen,
The saddest are these—it might have been."

To this we add,

"Add this suggestion to the verse,
It might have been a good deal worse."

The mock worry of the game is a good antidote for the real worry of life. As we grow old, we must not sit at home or form too rigid habits, but cultivate fads, flowers, botany. Parents get nervous about their children and always reprove them. Travellers are often great worriers. One gave up a European trip because he must wait six hours at Vienna—too long to be at the station and not long enough to put up at a hotel. The table worrier and fusser is one of the worst. Some are easily nauseated, give elaborate directions to the waiter, and consult physicians about their appetite when it is normal.

"The worry cow would have lived till now,
If she had only saved her breath;
But she feared the hay wouldn't last all day,
So she choked herself to death."

It is a national obsession that no meal is complete without meat, and perhaps that we must eat regularly three times a day, instead of when we are hungry. Many fear they are becoming insane, dread elevators, fires, tunnels, thunder, panics, accident, poverty. Some say that the only difference between the sane and the insane is that the former can conceal their feelings and thoughts better. . . . . Autumnal melancholy "will also pass;" and so should dread of ridicule, criticism or comment. One dog has a passion to climb trees and often goes up six feet. Some of our maxims are neurotic, such as, "indomitable will," "no such word as fail," "never say die," "don't give up the ship," "room at the top," but they are too tonic for many children. So "what is worth doing at all is worth doing well," "never put off till to-morrow what you can do to-day," "look before you leap," need to be counteracted by less strenuous maxims: "what cannot be cured must be endured," "patient waiters are no losers," "a stitch in time saves nine." "If you want a thing done well, do it yourself"—this has caused many a breakdown. Some of these habits are just as accessible to mental treatment as swearing or free indulgence in food and drink. If we can restrain them a moment, something is gained. Such phrases as "——— drives me wild," "can stand anything but this," "try, try again," "isn't this provoking,"—are sighs. The obsession to arrive makes us keyed up and fret. "Power through repose" is a good ideal. We must try to play the game of life with the cards that Fate gives us and accept her shuffle of them.

The Rule of "Not Too Much," by H. E. O. HEINEMANN. 145 Lasalle Street, Chicago, 1908. pp. 160.

This author seems to represent the best possible defences that can be made for the open sale of liquor, and he has discussed many of these problems in the American Brewer's Review. He pleads for temperance, and thinks prohibition and total abstinence the most superficial ways of dealing with the liquor problem, "that the motive that leads men to drink is one of the best and not of a lowly nature, as is the prevailing opinion." The drinker wants to enlarge his conscious self, to live a life a bit better and on a higher plane than ordinarily. To remove the evils of the liquor problem, there must be a

substitute found. In the education of children, for instance, we must strengthen their will, and also we may point out "stupor, brutish mental indulgences caused by alcoholism." We must have cleaner, less highly seasoned and less adulterated food and drink, pay attention not only to what but how we eat. We must remember that intemperance in food is probably a greater evil than intemperance in drink. We must also remember that it is better to drink beer than whisky, that a great many of the ablest men of our day and of the past have drunk habitually with moderation and been the better for it and made the world better. We must weigh evidence, which seems incontestible, that although an immense amount of alcoholic drinks are consumed, there has been a steady diminution among civilized nations of the abuse of intoxicants, particularly of mild, fermented beverages. The sub-committee of the committee of fifty have attempted to suggest a minimum amount of drink that may be consumed. Doubtless the joy of living and a higher pitch of economic efficiency has, on the whole, been attained by nations who have indulged this craving, which is largely due to bad cooking and insufficient or innutritious food, and by quick eating.

On the Training of Persons to Teach Agriculture in the Public Schools, by LIBERTY HYDE BAILEY. Government Printing Office, Washington, D. C., 1908. pp. 53. (Bureau of Education Bulletin No. I, 1908.)

After proposing his problem, the writer deals with the means of training teachers in service, such as summer schools, institutions, lectures, correspondence, peripatetic teachers, the work of the Bureau of Agriculture. Then comes the training of new teachers in normal schools, high schools, separate and special foundations, agricultural colleges; and lastly the general outlook with an account of the normal work at agricultural colleges, Massachusetts, Illinois, New York, Mississippi, Maine, North Carolina, Connecticut and Washington.

Emancipation. An Introduction to the System of Progressive Government. By NORBERT LAFAYETTE-SAVAY. Knickerbocker Press, New York, 1908. pp. 161.

The author believes he has a special message to the world for he has discovered the way of solving social, political and economic questions. He believes his method can be put into immediate operation. He treats of the evolution of democracy and the changes it has undergone, their consequences and the remedies proposed, its chief faults and their causes and tells how he can bring about a new relation between the people and the government and a way to make the latter progressive, to improve the qualifications for office and modes of election, etc., under the direction of an international council.

Juvenile Crime and Reformation including Stigmata of Degeneration, by ARTHUR MACDONALD. Government Printing Office, Washington, 1908. pp. 339.

This is a report of the hearing of the bill (H. R. 16733) to establish a laboratory for the study of criminal, pauper and defective classes, before a sub-judiciary committee. It is a pretty good summary of Dr. MacDonald's studies in his field, treating of the decay of family life, crime and heredity, girl seizings, incendiaries, reform laboratory work on criminals with instruments, a study of Zola, stigmata of various kinds, anarchism, etc. There are nearly one hundred cuts of instruments and their applications, but most of these are well-known pieces of apparatus. It seems as if it ought to be said, although

we hate to say it, that the publications of this author illustrate a characteristic weakness of government science. Much of the content of this book is well calculated to impress congressmen who are laymen in psychology, but this part of it has little or no scientific value, although the author has proven himself capable of doing good work.

L'Education de la Femme, by M. C. SCHUYTEN. Octave Doin, Paris, 1908. pp. 458.

This distinguished expert in hygiene here brings together his views on the education of girls, which are presented on the basis of a careful study of the differences in dimensions, organs of sense, morbidity, etc. The third and culminating part of the book is on domestic education, in which everything, he thinks, should culminate. Such exercise as dusting, sweeping, scrubbing the floor, washing, ironing, are treated much on the same basis as similar exercises would be estimated in the gymnasium. Indeed, the kitchen, parlor, and bedroom work is about the most hygienic that can be conceived and probably far surpasses, on the whole, that of almost any other system of exercise yet developed. Domestic education, according to Schuyten, should include hygiene of the air, water, body, especially of women, epidemics, the way to treat accidents, elementary nursing and pharmacy.

Literature and the American College, by IRVING BABBITT. Houghton, Mifflin & Co., Boston, 1908. pp. 263.

This brilliant and scholarly book is made up of nine essays, five or six of which had been printed elsewhere. The themes are: Humanism; College and Democratic Spirit; Literature in Relation to the College and the Doctor's Degree; the Rational Study of the Classics, Ancient and Modern; On Being Original; and Academic Leisure. The writer deplores the tendency in college and university to subordinate literature to philology, although he recognizes the values of the historic method and the dangers of merely miscellaneous reading of the dilettante type. These are, he well says, the masculine and feminine aspects of the same movement and may even co-exist in the same person, and are both necessary to make the perfect humanist. He depreciates the fact that the "philological syndicate" has long been pushing forward men of its own kind until literature is de-humanized, and philological despotism is established in our colleges, partly due, this writer thinks to the tyranny of German methods. He well says: "I have known first-class men in both the ancient and modern field who have been literally driven away in disgust by the present requirements of the Ph. D. I have known others who have accepted these requirements but in bitterness of spirit." "The student humanistically inclined is likewise repelled from a literary career by the barbed-wire entanglements by which our philologists have obstructed its entrance." The pages of this writer are quite scintillating with *bon mots*, some of which are rather familiar to oldsters who have dabbled about in the field of literature, so that this suggests the youth of the author. Others are newly culled and chosen with great taste from a very wide range of reading, and still others are original—some of these are the best of all. We commend this book in the heartiest terms, first to professorlings in American colleges who teach philology and who have little sense or knowledge of literature; secondly, to high-school teachers of literature who have been demeaned by these academic influences; thirdly, to university students in these depart-

ments as well as in education who have been scanning the heavens these many years for some signs of relief.

English Composition, by CHARLES L. HANSON. Ginn & Co., Boston, 1908. pp. 241.

Here is still another book in a field already immensely overcrowded with books, although this, like the rest, has certain new features. Its purpose, the world will be glad to know, is "to present the main principles of English composition in so simple and practical a form that the pupil will grasp them easily and will apply them naturally in his daily work." The pupil is told that to acquire skill, he must not be satisfied with doing the assigned tasks, but must always strive to improve his speech and writing. In chapter I, the author treats choice of speech, paragraph, sentence, spelling, letter writing, kinds of sentences, the exact, the forceful word; and in part II, he tells us about narration, description, exposition and argument. Books like this, to our thinking, tend to degrade teaching in this field. The teacher who faithfully follows out all the directions and uses all the matter here proposed does not need and, indeed, would be embarrassed by much learning of his own, and originality in method would be still more embarrassing, with no doubt whatever that this method fits the author as his glove fits his hand; but the point is, every teacher should develop a method just as individual, all his own, and we must recognize that it is only those of a low order of intelligence who will really be helped by such work.

Unterrichtslehre, VON HERMANN ITSCHNER. Quelle & Meyer, Leipzig, 1908. pp. 332.

This author conceives instruction as the unfolding of formative energy. He first enjoins the teacher to respect the real worth of the children, tells us that personality is the ideal of man and also in what its essence consists, has a definition of the soul that is perhaps sufficiently imposing, treats of the duties of society to growing persons. Then, as to the means of instruction, there is the home, speech, art, and all the special departments. Under style, are included art, science, mode of teaching, and the usual Herbartian patter, and finally an appendix. The writer discusses the claims of our time upon education. He urges that capitalism deforms personality. This volume is called the general part; but it need not distress us that there is more to come, for it will not be indispensable to read even this in order to be up to the times in education.

Internationalism, by WILBUR F. CRAFTS. International Reform Bureau, Washington, D. C., 1908. pp. 86.

This book contains a long list of topics for collegiate and interscholastic debates with memoranda for working up the various subjects. The chief of these may be grouped under the following heads: the concert of Europe in war; nineteenth century treaties; arbitration and the Hague; laws of international commerce; philanthropy; legislation for markets and morals; international action on gambling needed, also regulations of immigration and Sunday recognition. The author's purpose as superintendent of the International Reform Bureau is to turn the thoughts of young collegians in these directions.

Psychologische Erörterungen vur Begründung eines wissenschaftlichen Unterrichtsverfahrens, VON RUDOLF JÖRGES. Theodor Weicher, Leipzig, 1908. pp. 144.

The basis of the thought process is reproduction, memory, association, and psychic energy, which are first described. Then comes the

psychological determination of ideas, in the act of feeling, its kinds, and the sources of error. The author then investigates the processes involved in reproduction and their energy, illustrated on concrete classroom problems. He then passes to the worth and motive of reproduction in learning foreign languages—how rules are evolved and ordered. In the second part of the book, the author gives practical examples illustrating his theories from Latin, French and German, with a discussion of the psychology of learning vocabularies, and criticises twelve other authors. The work is interesting for those teachers of language who wish to go into the psychological processes of learning them.

The Common Sense of Socialism, by JOHN SPARGO. Charles H. Kerr & Co., Chicago, 1908. pp. 184. (International Library of Social Science.)

This vigorous writer here discusses in successive chapters: what is the matter with America? the two classes in the nation; how wealth is produced and how it is distributed; the drones and the bees; the root of the evil; from competition to monopoly; what socialism is and what it is not; objections to socialism answered; what shall we do then? a suggested course of reading in socialism; how socialistic books are published.

The Threshold of Music, by WILLIAM WALLACE. Macmillan & Co., London, 1908. pp. 263.

This is a very valuable book. It discusses primitive conditions, the Hellenic, Roman, Gothic idea; harmony in embryo; drama and harmony of the cross-roads; Luther and his art; founding of modern music; education by expression; present conditions; and heredity and environment.

Stories of the Struggle, by MORRIS WINCHEVSKY. Charles H. Kerr & Co., Chicago, 1908. pp. 170.

These are fifteen stories of despotism, some of them very realistic and a little suggestive of Ambrose Bierce's "Tales of Soldiers and Civilians." These fifteen, however, are told with little art but with immense realism.

Goethe's Torquato Tasso, edited by JOHN FIRMAN COAR. Ginn & Co., Boston, 1908. pp. 327. (International Modern Language Series.)

Der Schimmelreiter, by THEODOR STORM, edited by JOHN MACGILLIVRAY and EDWARD J. WILLIAMS. Ginn & Co., Boston, 1908. pp. 331. (International Modern Language Series.)

Karl Max, Biographical Memoirs, by WILHELM LIEBKNECHT. Tr. by Ernest Untermann. Charles H. Kerr & Co., Chicago, 1908. pp. 181.

The Russian Bastille, by SIMON O. POLLOCK. Charles H. Kerr & Co., Chicago, 1908. pp. 110.

Principles of Secondary Education—a Text-book, by CHARLES DE GARMO. Macmillan Co., New York, 1908. pp. 200. (Vol. II, of Instruction.)

The Technic of English by OSCAR SCHLIEF. Published by the author, 1748 N. 10th St., Philadelphia, n. d., 1908. pp. 45.

Report of the Commissioner of Education for the year ending June 30, 1906. Vol. 2. Whole No. 275. Government Printing Office, Washington, 1908. pp. 645-1308.

State of New York, fourth annual Report of Education Department. New York State Education Department, Albany, 1908. pp. 674.

Who's Who in America 1908-1909. Edited by ALBERT NELSON MARQUIS. A. N. Marquis & Co., Chicago, 1908. pp. 2400.

Vocabulary and Word-Building Tests, by GUY MONTROSE WHIPPLE. Reprinted from the Psychological Clinic for March, 1908, Vol. 15, No. 2, pp. 94-105.

A Memory-Test Note-Book, by GEORGE H. BROWNE. Ginn & Company, Boston, 1907. pp. 56.

Zoölogy, by HENRY EDWARD CRAMPTON. The Columbia University Press, New York, 1908. pp. 36.

Men's Educational Reconstruction of Nature, by EDGAR JAMES SWIFT. Reprinted from the Popular Science Monthly for March, 1908, Vol. 72, pp. 269-282.

Human, All Too Human, by FRIEDRICH NIETZSCHE. Tr. by Alexander Harvey. Charles H. Kerr & Company, Chicago, 1908. pp. 182.

NOTE

It has been urged that students in college with Latin preparation do better than those whose High School language had been German. The records of Lake Forest College, however, show the contrary. It has also been urged that Latin is better than German as a preparation for work in English. A study of the marks and grades of Lake Forest students for several years shows that a year's German helps the student more in English than a year's Latin.

Again, students whose language preparation has been German, are more likely to stay through the college course, than those whose language has been Latin.

Lastly, it has been thought that the better social classes took the Latin, but Lake Forest shows that the more Latin and the less German a student has, the more likely he is to need financial assistance.